LECTURES

ON THE

ART OF READING.

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ON THE

ART OF READING.

IN TWO PARTS.

CONTAINING

Part I. The Art of Reading Proſe.
Part II. The Art of Reading Verſe.

By THOMAS SHERIDAN, A.M.

Quo minus ſunt ferendi qui hanc artem ut tenuem ac jejunam cavillantur; quæ niſi oratori futuro fundamenta fideliter jecerit, quicquid ſuperſtruxeris, corruet. Neceſſaria pueris, jucunda ſenibus, dulcis ſecretorum comes, & quæ vel ſola, omni ſtudiorum genere, plus habet operis, quam oſtentationis.

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THE ART of READING.

LECTURE I.

OF all arts that have been taught mankind, Reading is by much the moſt general; in Britain particularly it is almoſt univerſal, ſince even the children of peaſants are inſtructed in it. And yet by a ſtrange fatality it has happened, that while in all other arts, numbers arrive at a great degree of perfection, and many attain to excellence, in this alone there are few that ſucceed even tolerably. There are but two ways of accounting for this; either, that the thing itſelf, is in its own nature more difficult than any other; or that the method of teaching it, muſt be erroneous and defective. With regard to the firſt, it might eaſily be proved that there are many other arts infinitely more hard to be attained; but to clear up the point, it will be only neceſſary to ſhew, that the art itſelf has always been in the loweſt ſtate among us, and that this proceeds from a method of teaching it, erroneous and defective to the laſt degree.

For a long time after letters had been introduced into Britain, the art of Reading was known only to a few. Thoſe were days of ignorance

and rudeneſs; and to be able to read at all, was thought little leſs than miraculous. Such times were not proper for cultivating that art, or bringing it to perfection. After the revival of the dead languages among us, which ſuddenly enlightened the minds of men, and diffuſed general knowledge, one would imagine that great attention would have been paid to an art, which was cultivated with ſo much care, by thoſe ancients, to whom we were indebted for all our lights; and that it would have made an equal progreſs among us, with the reſt which we had borrowed from them. But it was this very circumſtance, the revival of the dead languages, which put a ſtop to all improvement in the art of Reading; and which has continued it in the ſame low ſtate from that time to this. From that period, the minds of men took a wrong bias. Their whole attention was employed in the cultivation of the artificial, to the neglect of the natural language. Letters, not ſounds; writing, not ſpeech, became the general care. To make boys underſtand what they read; to explain the meaning of the Greek and Roman authors; and to write their exerciſes according to the laws of grammar, or proſody, in a dead language, were the chief objects of inſtruction. While that of delivery, was ſo wholly neglected, that the beſt ſcholars, often could not make themſelves underſtood, in repeating their own exerciſes; or diſgraced beautiful compoſition, by an ungracious delivery. Thoſe who taught the firſt rudiments of reading, thought their taſk finiſhed, when their pupils could read fluently, and obſerve their ſtops. This employment, requiring no great talents, uſually fell to the lot of old women, or men of mean capacities;

capacities; who could teach no other mode of utterance, than what they poſſeſſed themſelves; and conſequently were not likely to communicate any thing of propriety or grace to their ſcholars. If they brought with them any bad habits, ſuch as ſtuttering, ſtammering, mumbling, an indiſtinct articulation, a conſtrained unnatural tone of voice, brought on from imitation of ſome other; or if they were unable to pronounce certain letters; theſe poor creatures, utterly unſkilled in the cauſes of theſe defects, ſheltered their ignorance, under the general charge of their being natural impediments, and ſent them to the Latin ſchool, with all their imperfections on their heads. The maſter of that ſchool, as little ſkilled in theſe matters as the other, neither knew how, nor thought it part of his province to attempt a cure; and thus the diſorder generally paſſed irremediable through life. Such was the ſtate of this art, on the firſt propagation of literature; and ſuch it notoriouſly remains, to this day.

When we reflect on the general benefit that would accrue, from bringing this art to perfection; that it would be uſeful to many profeſſions, neceſſary to the moſt numerous and reſpectable order eſtabliſhed among us; ornamental to all individuals, whether male or female; and that the ſtate of public elocution, muſt in a great meaſure be affected by it; it would be apt to aſtoniſh one to think that there has been ſo little progreſs made in it.

When we conſider too that the world has always been clamorous in their complaints upon this head, having too generally occaſion to regret the low ſtate of this art, in their attendance on the moſt important duty, that of public worſhip; and that

there are multitudes whoſe intereſt and inclination it would be to improve themſelves in it, had they the means in their power, and could they obtain regular inſtruction; it would ſurpriſe one at firſt, that no one has as yet ſtruck out ſuch a method, which would certainly be attended with great emoluments to him. And indeed the proſpect was ſo inviting, that many have been the attempts which have been made in that way from time to time; but they all failed from the ſame cauſe; which was, that they who attempted it, were men ſkilled in letters, but not in ſounds; and they were blind enough to imagine, that the knowledge of the one, neceſſarily included that of the other. Whereas the very reverſe is true; as it would be impoſſible to treat juſtly of ſounds, until the man of letters ſhall have firſt diveſted himſelf of all the prejudices and errors he had imbibed, with regard to that article, to the time of his firſt learning the alphabet; for in that lies the ſource of all our miſtakes. They took the alphabet as they found it, and thought it perfect; whereas the alphabet, on the revival of the learned languages, was borrowed from the Roman, though it by no means ſquared with our tongue. As a proof of which it is certain that we have 28 ſimple ſounds in our tongue, and have in reality but 20 characters to mark them, though more letters appear in the alphabet, as will preſently be ſhewn. This reduced men in the beginning, to a thouſand clumſy contrivances, in thoſe unenlightened days, to make ſuch an alphabet anſwer the end at all; but it was done at ſuch an expence, as to make the learning to read and ſpell properly, a tedious and difficult taſk which required the labour of many years to accompliſh. Theſe contrivances

trivances of theirs in ſpelling, to make a defective alphabet anſwer the end of repreſenting words, have ſo confounded our ideas with regard to the powers of ſeveral letters, applied to a variety of different uſes, that all the ſyſtems hitherto produced upon that point, have been a perfect chaos. Nothing can be a ſtronger proof of the groſs errours into which literary men fell, in their ſeveral grammars and treatiſes upon this ſubject, than that the beſt of them have miſtaken diphthongs for ſimple ſounds, and ſimple ſounds for diphthongs; compound conſonants for ſingle, and ſingle for compound. Nay, what is ſtill more extraordinary, that they have even miſtaken vowels for conſonants; all which I ſhall preſently make appear. What ſuperſtructure built on ſuch fundamental errours could ſtand?

The firſt neceſſary ſtep, towards eſtabliſhing rules for this art upon any ſolid foundation, is, as in all others, to aſcertain the number, and explain the nature of its firſt ſimple elements; for any errour there, muſt carry an incorrigible taint throughout. This is the point with which I ſhall begin, and you will ſoon be convinced that it never was executed before.

Here I think it neceſſary to beſpeak your attention in a more particular manner, to this part of the courſe. For in this art, as in all others, the treating of the elements is a dry taſk, and can have in it nothing very captivating to the mind; therefore the hearers will be under a neceſſity of exerting more vigorouſly their own attention, or they may loſe much, not only of the fundamentals, but of what is deduced from them. Yet to encourage you to this exertion, I will venture to ſay, that if you will be at the pains of commanding

manding your attention, you will have one paſſion of the mind, and that none of the weakeſt, highly gratified; I mean curioſity. For, as in viewing objects through microſcopes, we are highly entertained with making diſcoveries which wholly eſcaped the naked eye; ſo when we apply the microſcopic eye of the mind, to a cloſer inſpection into the nature and properties of the ſimple elements of ſpeech, we ſhall make many diſcoveries equally new and curious, which had eſcaped ſuperficial obſervation; with this additional advantage, that beſide gratifying curioſity, they will turn out to be of the moſt important uſe.

The firſt thing I ſhall offer to your conſideration, is the following ſcheme of the vowels.

Scheme of the Vowels.

	Firſt.	*Second.*	*Third.*
a	hăt	hāte	hall
e	bĕt	thēre	hēre
i	fĭt	bīte	fīeld
o	nŏt	nōte	prōve
u	cŭb	būſh	cūbe
y	lovely	try	

Here we ſee each vowel ſtands for three different ſounds, and I have claſſed them in this manner, becauſe I ſhall have occaſion to mention them hereafter by the titles of Firſt, Second, and Third ſounds, according to the order in which they lie, and as they are marked by thoſe figures.

At firſt view of this ſcheme one would be apt to imagine that we have no leſs than 17 ſounds of vowels in our tongue; but on a nearer examination, we ſhall find that there are ſeveral duplicates of the ſame ſounds, differently marked.

Thus

Thus the ſecond ſounds of *a* and *e*, as in h*a*te th*e*re, are the ſame. The third ſounds in *e* and *i*, h*e*re f*i*eld, are alſo the ſame. The ſound of ȯ in n*o*t, is only the ſhort ſound of ȧ in h*a*ll, which will be immediately perceived, if we place the ſame conſonant after the vowel in its long and ſhort ſound; as hall holl, naught not. The ſecond ſound of *i* in the word bite, and the third ſound of *u* in cube, are not ſimple ſounds but diphthongs, as I ſhall hereafter prove. And with regard to the two ſounds of *y*, the firſt perceived in the laſt ſyllable of lovel*y*, is only the ſhort ſound of ē, and the 2d in tr*y* is the ſame as ī. So that there remain only 9 ſimple ſounds or vowels, which I ſhall preſently enumerate.

There are in our tongue 28 ſimple ſounds, whereof 19 are conſonants, and 9 vowels. The conſonants are b d f g k l m n p q r ſ t v z * th th ſh zh ng. The vowels are, † ȧ ȧ ȧ ē ȯ ȯ ē l ȕ. The laſt three are never ſounded alone nor finiſh a ſyllable, ſo that it is neceſſary to perceive their ſounds diſtinctly, that a conſonant ſhould follow them in the ſame ſyllable, as in the words bet, fit, cub.

Of the conſonants the laſt five are marked by two letters each, and therefore have been conſidered by our grammarians as compound ſounds, though in reality they are as ſimple as any of the reſt. But the truth is, the Roman language was without theſe ſounds, conſequently they had no letters

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* th has two ſounds, one in the word thin, the other in then. To diſtinguiſh them the former ſound will be always marked by a cerilla.

† As in the words hȧll hȧt hȧte hēre nȯte prȯve bē, fit cȕb.

in

in their alphabet to mark them. The ſound of eth, or the Greek θ, they had indeed adopted together with ſome words from that language, ſuch as theatrum, theologia, &c.; but not having the power to introduce the Greek letter into their alphabet, they fell upon the expedient of marking it by a junction of their h, or mark of aſpiration, with a t; and this expedient we have adopted from them, in marking three of thoſe ſounds; of th, as in the word thin; th, as in then, and ſh, as in ſhall. But we have as yet given no peculiar mark to the 4th ſound, ezh, being ſometimes repreſented by a ſingle z, as in azure; ſometimes by an ſ, as in oſier. The laſt ſound ng, which is perhaps peculiar to the Engliſh language, is marked by the junction of n with g. Of the eighteen conſonants to be found in the Roman alphabet, two are ſuperfluous; c having only the power of a *k*, or an *ſ*; of a k, as in card, an ſ, as in ceaſe; and q of a k when it precedes a diphthong beginning with a *u*, as in quality. And two are marks of compound not ſimple ſounds; j of zh preceded by a d, as ezh, edzh,—james, dzhames. And x ſtanding for ks, or gz—ks, as in excellence; gz as in example, egzample. So that there remain in reality but fourteen characters to mark nineteen ſimple ſounds of conſonants to be found in our tongue. This brought on the neceſſity before mentioned of making thoſe ſupernumerary ſimple ſounds, by two letters. But theſe combinations are merely arbitrary, and are by no means an aſſiſtance, as we from prejudice are apt to imagine, to the acquiring of a right utterance of thoſe ſounds, as I ſhall ſhew hereafter.

As to the vowels, in repeating our alphabet, we hear but three out of the nine ſounds before enumerated,

enumerated, whether pronounced after the Engliſh or Iriſh manner. The Engliſh ſound their vowels, $\overset{2}{a}\ \overset{3}{e}$ i o u—the Iriſh, $\overset{1}{a}\ \overset{2}{e}$ i o u. Now, as I ſhall ſhew indiſputably that i and u are diphthongs, it follows, that in either way of pronouncing, there are but three ſounds of vowels heard. Their number too has been confined to that of their marks; it being commonly ſuppoſed that we have but five vowels, when it is evident we have nine. This alſo followed from our adopting the Roman alphabet, as in reality there were but five ſounds of vowels in their ſpeech, which conſequently demanded but five marks in writing. But as we have alſo annexed diphthong ſounds to two of theſe ſimple marks, which were pronounced very differently by the Romans, our i and u being ſounded by them ſimple ee and oo—we have laid, in the very elements of our ſpeech, the foundation of perpetual errour, by confounding the nature of ſimple and double ſounds.

It is not my intention to enter into all the errours of our alphabet, nor the conſequential intricacies and difficulties which they have introduced into our written language; which, however neceſſary on another occaſion, is not ſo to the immediate point I have in view. I have only ſaid enough to ſhew the neceſſity there is for rectifying thoſe fundamental errours, before we can proceed upon any ſure grounds. It will be granted that in repeating the alphabet of every tongue, every ſimple ſound contained in that tongue, ought to be heard in it; that being the very nature and end of forming an alphabet: and in order that the written language ſhould correſpond to the ſpoken, each ſimple ſound ſhould have its peculiar mark, for which it ſhould invariably ſtand. I have ſhewn

that by adopting an alphabet no way ſuited to our tongue, neither of theſe is, nor can be the caſe. The conſequence of which has been, that all attempts towards eſtabliſhing a theory of our ſounds, have hitherto ended in confuſion and errour; and the practical part of reading and ſpelling our words, has been ſo loaded with difficulties, that it requires the labour of years to overcome it. For want of a juſt theory, no method has hitherto been found out for teaching juſtneſs of utterance, and propriety of pronunciation; and mankind are left on this occaſion wholly to the guidance of chance, catching up that general mode of utterance which prevails in the places of their nativity; and ſingularities of pronunciation and tones, from their parents, maſters, companions, or domeſtics. And as to the other article which regards the written language, that of ſpelling correctly, and which has been brought to a more certain and uniform ſtandard, it has, from the ſame cauſe, been accompliſhed with ſo little art, and by ſo round-about a method, that in order to ſpell well, it is neceſſary to have each individual word impreſſed upon the memory, by reiterated obſervation of the order of the letters which compoſe them, as preſented to the eye.

Let us therefore now examine how far a juſt theory of articulate ſounds, may contribute to eſtabliſh a method for teaching juſtneſs of utterance; and at the ſame time open a way for a more eaſy and expeditious method of learning to ſpell correctly.

It has been ſaid that the firſt neceſſary ſtep towards regulating the alphabet, is, that in repeating it, each ſimple ſound belonging to the language ſhould be heard. But as we find in our alphabet

alphabet ſome letters either ſuperfluous, or marks of compound ſounds, as before pointed out, it will be neceſſary that theſe alſo ſhould be added to the alphabet, and their nature and uſe explained, that the learners may know the proper application of them, when they meet with them in writing. Theſe letters are *h*, which is no mark of any articulate ſound, but merely of aſpiration; *c*, *j*, *q*, and *x*. The next thing is to divide theſe letters into ſeparate claſſes, according to the firſt great diſtinction between them, that of vowels and conſonants; and to repeat them in that manner, beginning with the vowels, which have a right to pre-eminence, as being eſſential to all articulate ſounds, as well as to the formation of ſyllables. And theſe vowels ſhould be ranged, not by chance, as has hitherto been done, but according to a juſt gradation like a muſical ſcale, marking the regular proceſs of the inſtrument in forming them, from its greateſt aperture to its ſmalleſt; proceeding from its fulleſt to its moſt ſlender ſounds, and ranking the long before the ſhort. Thus in pronouncing the long vowels in the following order,

$\overset{3}{a}$	$\overset{1}{a}$	$\overset{2}{a}$	$\overset{3}{e}$	$\overset{2}{o}$	$\overset{3}{o}$
hall	far	hate	here	note	prove

we ſhew a juſt and regular ſcale by which the voice proceeds in marking thoſe ſounds. $\overset{3}{a}$ is the fulleſt ſound, made by the greateſt aperture of the mouth; and the voice ſtrikes upon that part of the palate which is neareſt to the paſſage by which the voice iſſues; $\overset{1}{a}$ is formed by a gradually leſs aperture, and the ſtroke of the voice more advanced; $\overset{2}{a}$ in like proportion ſtill more ſo; and in ſounding $\overset{3}{e}$, the mouth is almoſt cloſed, and the ſtroke of the voice near the teeth. Theſe

are

are the only long vowels formed within the mouth. After that, the ſeat of articulation is advanced to the lips; $\overset{2}{o}$ being formed by a ſmall puſhing out of the lips, in a figure reſembling the circular character which repreſents that ſound; and $\overset{3}{o}$, by advancing the lips ſtill more, and puſhing the ſound out through a chink or foramen, more of the oblong kind. So that whoever will give but a ſlight attention in repeating theſe vowels in this order, will perceive a regular and gradual progreſſion of the voice, from the firſt ſeat of articulation, to the extreme, as $\overset{3}{a}$ $\overset{1}{a}$ $\overset{2}{a}$ $\overset{3}{e}$ $\overset{2}{o}$ $\overset{3}{o}$. It were to be wiſhed that children were taught to dwell ſome time upon theſe long vowels in uttering them, and not to reduce them to ſhort quantities, as is too often the caſe; for the beauty of obſerving a proportional quantity between long and ſhort ſyllables, depends chiefly upon the habitual power of prolonging the ſounds of thoſe vowels. As to the three ſhort vowels, which are incapable of prolongation, it will be only neceſſary that they ſhould be taught to give them their due ſounds, by repeating ſyllables which contain them, ſuch as thoſe before mentioned, bĕt, fĭt, cŭb. For as theſe vowels never cloſe a ſyllable in our language, it would be found difficult, as well as unneceſſary, to pronounce them ſeparately. To theſe vowels I would alſo add two characters which appear in our alphabet, and which I would call not by the names of y w, as is the cuſtom, but *ee oo*; for reaſons which will appear when I ſpeak of diphthongs.

Having maſtered the ſounds of the vowels, the conſonants are next to be repeated in the following manner, placing a vowel before each of them, and not ſometimes before and ſometimes after, as

is

is the uſual way, for reaſons which will preſently appear.

Eb ed ef eg ek el em en ep er es et ev ez eth eth eſh ezh ing.—In this liſt all the ſimple conſonant ſounds of our tongue are heard; and after them I would place the four letters before mentioned, ſounded thus:

c	j	q	x
ek *or* ſee	edge	quâ	eks *or* egz.

— by which pronunciation their nature and powers will be ſhewn.

The conſonants ſhould then be divided into two claſſes; mutes, and ſemivowels. The mutes, are thoſe whoſe ſounds cannot be prolonged. The ſemivowels, ſuch whoſe ſounds can be continued at pleaſure, partaking of the nature of vowels, from which they derive their name. There are ſix mutes, eb, ed, eg, ek, ep, et. And thirteen ſemivowels, ef, el, em, en, er, es, ev, ez, eth, eth, eſh, ezh, ing.

The mutes may be ſubdivided into pure and impure. The pure, are thoſe whoſe ſounds cannot be at all prolonged. Theſe are ek, ep, et. The impure, are thoſe whoſe ſounds may be continued, though for a very ſhort ſpace. Theſe are eb, ed, eg.

The ſemivowels may be ſubdivided into vocal and aſpirated. The vocal, are thoſe which are formed by the voice; the aſpirated, thoſe formed by the breath. There are nine vocal, and four aſpirated. The vocal are, el, em, em, er, ev, ez, eth, ezh, ing. The aſpirated, ef, es, eth, eſh. The vocal ſemivowels may be ſubdivided into pure and impure. The pure, ſuch as are formed entirely by the voice. The impure, ſuch as have a mixture of breath with the voice.—

There

There are five pure—*el em en er ing.* Four impure—ev ez eth ezh.

Their nature and properties being thus aſcertained, in order to know the manner of their formation, it will be proper to divide them into ſeparate claſſes, according to the different ſeats where they are formed; whether the lips, teeth, palate, or noſe; thence denominated, labial, dental, palatine, and naſal.

The labial are four,	eb	ev		
	ep	ef.		
Dental eight,	ed	eth	ez	ezh
	et	eth	eſs	eſh.
Palatine four,	eg	el		
	ek	er.		
Naſal	em -	en -	ing.	

The next care ſhould be to make children pronounce them diſtinctly in the above order, beginning with the labials; the manner of whoſe formation is the moſt eaſily perceived, as it is performed by the lips, and is therefore obvious to the ſight. Here they ſhould be made to obſerve, that eb and ep, are formed exactly by the ſame action of the lips, which is by cloſing them and intercepting the voice; and that the only difference between them is, that in forming eb, the lips at firſt only gently touch each other, ſo as not wholly to prevent ſome ſounds iſſuing, and are gradually cloſed till the voice be entirely intercepted: whereas in forming *ep*, the lips are at once ſo forcibly preſſed together, as to prevent the iſſuing of any ſound. Children ſhould therefore be taught to prolong the ſound of the b as much as poſſible, by cloſing the lips only gently at firſt, and gradually preſſing them cloſe, as, eb; and to pronounce ep as quickly as poſſible, by a ſudden and

and ſmart preſſure of the lips, as ep. It will be neceſſary too, in both caſes, to obſerve to them, that the ſound of neither of them is complete, or perfectly diſtinct, till the lips, after compreſſure, are ſeparated. Thus if I ſay blab, lap, keeping the mouth ſtill cloſed, the ſounds are but half formed, and may eaſily be miſtaken the one for the other; but when I finiſh them by ſeparating the lips, as blab, lap, the ſounds are perfect and diſtinct. Theſe are the only two genuine labial conſonants: that is, entirely formed by the lips; the other two being partly labial, partly dental; that is, they are formed by the application of the under lip to the upper teeth, as ev, ef. Here it is alſo to be obſerved, that theſe two letters are formed by exactly the ſame poſition of the organs; and the only difference between them is, that ev, is formed by the voice and breath mixed; ef, by the breath only; as will be immediately perceived by continuing their ſounds for ſome time, as ev, where the voice and breath are prolonged together; ef, where the breath only iſſues.

The next in order are the dental, as the ſeat of their formation is neareſt to the lips. In forming ed and et, the tip of the tongue is preſſed againſt the gums of the upper teeth, almoſt touching the teeth; and there is no other difference between them, than what was before mentioned with regard to the labials eb and ep, that in the one, the ſound can be continued, in the other, it cannot. In forming ed, the tongue at firſt only gently touches the gum, and is gradually preſſed cloſer, till the ſound is entirely obſtructed, as ed; whereas in et, the tongue is at once ſo forcibly and cloſely preſſed to the ſame part, that the ſound is inſtantly intercepted, as et. Here too, as

in

in the other caſe, the ſounds are not completely formed, till the tongue is removed from the ſeat of their formation; thus if I ſay bad, bat, ſtill keeping the tip of the tongue applied to the gum, the ſounds are incomplete; but in removing the tongue as in bad, bat, they become perfectly diſtinct: children, therefore, in learning theſe letters, ſhould be taught to remove the tongue after dwelling upon the ſound, ed, as long as they can; and inſtantaneouſly, after having formed the ſound, et.

Eth and eth are formed by placing the tip of the tongue between the teeth, and preſſing it againſt the upper teeth, as eth, eth; and the only difference between them is, what was before obſerved with regard to ev and ef, that the one is formed by the voice and breath mixed, as eth; the other by the breath only, as eth.

Ez and eſs are both formed in the ſame manner, by turning up the tip of the tongue towards the upper gums, but ſo as not to touch them, and thus the breath and voice being cut by the ſharp point of the tongue, and paſſing through the narrow chink left between that and the gums, are modified into that buzzing noiſe, to be perceived in the one, and hiſſing ſound in the other. Here alſo, the only difference between them is, the ſame as was juſt mentioned with regard to eth and eth, that, ez, is formed by the voice and breath together; eſs, by the breath only, ez - eſs.

Ezh and eſh are formed by protruding the tip of the tongue towards the teeth, but ſo as not to touch them; and thus the voice and breath paſſing over it through a wider chink, and not being cut by it, on account of its flat poſition, have not ſo ſharp a ſound as eſs and ez. The ſame diſtinction

is

is alſo obſervable here, they being both formed by exactly the ſame poſition of the organs, only ezh, is by the voice and breath; eſh, by the breath only.

Of this claſs, there are but two, that in ſtrict propriety can be called dental, and thoſe are th and ŧh, formed by the application of the tongue to the upper teeth; which are not directly concerned in producing any of the other ſounds: but as the ſeat of their formation is cloſe to the teeth, they have obtained the name of dental, to diſtinguiſh them from thoſe whoſe ſeat is farther removed towards the palate, and thence called palatine.

The firſt of this claſs are el and er, whoſe ſeat of formation lies a little behind that of ed and et. El, is formed by a gentle application of the end of the tongue, to the roof of the mouth, a little behind the ſeat of ed; the preſſure muſt be as ſoft as poſſible, ſo that the ſound may not be intercepted; and in this poſition, the voice glides eaſily over the ſides of the tongue, which are in a horizontal poſture, in a ſtraight line through the mouth. Er, is formed by a vibrating motion of the tip of the tongue, between the under and upper jaw, without touching either, and at about the ſame diſtance from the teeth that el is formed.

Farther back towards the palate, are formed eg and ek, by raiſing the middle of the tongue ſo as to touch the roof of the mouth; and the only difference in their formation, is, that in eg, the tongue is not ſo cloſely preſſed at firſt, but that the ſound may continue for a little while; and in ek, the voice is wholly intercepted, in the ſame manner as was before mentioned in ed and et; and the ſame care is to be taken in the mode of pronouncing,

nouncing, by dwelling on the former as long as may be, and ſounding the latter as ſmartly as poſſible, as eg, ek. It will be neceſſary alſo to obſerve in this, as in the other caſe, that the ſounds are not completely formed, till the tongue is removed from the roof of the mouth; as may be perceived by ſounding them in the different ways; firſt by keeping the tongue in its poſition of forming the letter, as beg bek; next by removing it, as beg bek.

The three conſonants em, en, ing, make up the laſt claſs called naſal, on accounts of the ſounds iſſuing chiefly through the noſe. M, is formed by cloſing the lips much in the ſame manner and degree as in eb, with this difference, that the voice thus ſtopped at the lips, is permitted to paſs through the noſe.

En is formed much in the ſame ſeat, and by a like application of the organ as el; only there is more of the tongue and more cloſely applied to the roof of the mouth, ſo as in a great meaſure to ſtop the voice from iſſuing through that paſſage, and to force the greater part of it back through the noſe.

Behind this, much in the ſame ſeat and ſame diſpoſition of the organs as in forming the ſound eg, is produced the ſound ing; by raiſing the middle of the tongue to a gentle contact with the palate, ſo as that part of the voice may iſſue through the mouth, and the remainder be forced back through the noſe.

It was in order that every one might make himſelf maſter of the manner in which each conſonant is formed, that I recommended the ſounding of all the conſonants with a vowel preceding them; becauſe in the uſual way of pronouncing much the greater part of them, with a vowel after them, there is no time to make any obſervation upon the manner

manner of their formation; the organs being always left in the poſition neceſſary to produce the ſound of the vowel, which is the laſt: thus in pronouncing be de ge ve, the organs are always found in the ſame poſition, that which belongs to the ſound ee—but in pronouncing them thus, eb, ed, eg, ev, we may keep them as long as we pleaſe in the poſition neceſſary to the formation of thoſe ſounds, till we can with accuracy determine what it is. In this way, we ſhall find that in ſounding *eb*, the lips are gently preſſed together, but not ſo as ſuddenly to cut off the ſound, which continues a little while; whereas in ſounding *ep*, the lips are by a rapid junction preſſed together ſo cloſe, as inſtantaneouſly to cut off all ſound. In ſounding *ed*, we ſhall find in like manner, that the tip of the tongue is preſſed gently againſt that part of the gum which immediately touches the upper teeth, in ſuch a way as to continue the ſound a little while; and in forming *et*, we ſhall find that the action and poſition of the tongue, are exactly the ſame, only more rapidly performed, ſo as at once to cut off all communication of the voice. And ſo on of the reſt. Whoever will take the trouble of going through all the conſonants in this way, may in a ſhort time, with due attention, be thoroughly maſter of the mode of their formation.

Now let us ſee what good conſequences will follow, from teaching the rudiments of ſpeech after this manner.

In the firſt place children would be taught much ſooner to pronounce their alphabet in this way, as they who are ſlow in catching ſounds by the ear, would be made to utter them as ſoon as they could be ſhewn the proper poſition of the organs to form them. This is what I can affirm upon

upon repeated experiments, for I never yet found a child, whoſe organs had arrived at ſufficient maturity, that I could not make pronounce all the ſounds in our tongue diſtinctly in the ſpace of a month, which in the common way might coſt them a year or two. And what is ſtill more extraordinary, I have had many occaſions to try the ſame experiments upon perſons advanced in life, and never found an inſtance of any, that could not in a ſhort time be made to pronounce certain letters, which they had never before ſounded in their lives. Nothing retards the progreſs of children ſo much in their endeavours to articulate, as the preſent mode of teaching the alphabet in that confuſed order, into which chance had originally thrown the letters: for many contiguous letters, as they now lie, are performed in ſuch different feats, and with ſuch different exertions of the organs, as for a long time to baffle all the efforts of the noviciate tongue. Whereas if we follow the order of nature, beginning with the labials, and ſo proceeding through the dentals, to the palatines, the work will be accompliſhed with eaſe and certainty. That this is the natural order, and that the lips are the firſt organs of ſpeech exerted by children, may be known from this; that the words papa or baba, and mama, are the terms uſed by children for father and mother, in almoſt all the languages of the world. Nor is there any other way of accounting for this univerſal practice, but the general obſervation of the facility with which children pronounce thoſe ſounds, before they can utter any of the reſt; and whoever attends to the firſt endeavours of children to articulate, will find that the words they aim at, contain one of the three labials *b p* or *m*. And indeed the reaſon of this is obvious; for as the lips are

the

the only organs employed in the formation of theſe, they muſt be ſuppoſed, from their continued action in taking in food, to be ſtrong and fit for uſe, long before the other principal organ of ſpeech, the tongue. Accordingly we find that a long interval ſucceeds, between their uttering ſounds of this nature, and any others. The cutting of the teeth afterwards, gives employment and exerciſe to the tongue, and thus prepares and fits it for action; which is exerted at firſt in the eaſieſt and ſimpleſt way, by applying the tip to the upper gums; an action to which it was long accuſtomed, from the pain felt there whilſt the teeth were producing, and thus the ſounds *d* and *t* are produced. Accordingly we find that da and ta, or the ſame ſounds doubled, as dada tata, are the firſt uttered after the labial. The palatine, requiring a withdrawing of the tongue, an action to which it had not been accuſtomed, and an application of different parts of it to different places, as being the moſt difficult, are the laſt attempted by them, and the laſt which they maſter. Accordingly we find, that when they are urged too ſoon, to pronounce words containing any of thoſe letters, they either wholly omit them, or change them for others which they were able to pronounce before. Thus for lady, they either ſay ady or dady; for coach, toach; for go, do—and ſo on. The letter *r* requiring a vibrating motion of the tip of the tongue between the jaws, without application to any part, is the moſt difficult of all ſounds, and that in which we find the greateſt number deficient. Now from this method of permitting childten to attempt all words alike, before they can pronounce all the letters, habits are often contracted which are never afterwards to be changed. The only way to prevent this, is,

never

never to urge them to attempt any word, containing any letter, which they cannot firſt diſtinctly ſound by itſelf; on the contrary, as far as you can, to diſcourage them from making the attempt. In this way they will get a diſtinct articulation; which is the foundation of good ſpeech, and which if it be not laid in the firſt ſimple elements with the utmoſt care and exactneſs, Quinctilian, one of the beſt judges of antiquity, does not ſcruple to pronounce, that whatever ſuperſtructure you may attempt to raiſe on it, muſt fall.

In this way alſo the foundation will be laid, for meaſure and proportion in ſounds, the ſource of grace and harmony in ſpeech. For by accuſtoming them to prolong the ſounds of the vowels that will admit of it, and of the ſemivowels, they will be able to do it with eaſe where it is proper; whereas, in general, people are taught to pronounce all the letters in an equal ſpace of time, and from habit are not able to prolong the ſound of any. With theſe, all ſyllables being put upon a par, the beauty ariſing from the obſervation of a due proportion between long and ſhort, is utterly loſt; and not only ſo, but they are apt to fall into ſuch a rapidity of utterance, as to be very indiſtinct, and often unintelligible.

Though I have all along conſidered this as a method propoſed for the better inſtruction of children, from their firſt attempts to articulate, yet it is equally ſuited to the adult. Whoever has contracted any bad habits in utterance, has no way to get rid of them, but by recurring to the ſource. He muſt return to his alphabet, and be able to pronounce all the letters with exactneſs in their ſimple and ſeparate ſtate, before he will be able to do it in their ſeveral combinations. There are not many, who, upon trial, will not find themſelves

ſelves defective in this reſpect. There are few, who will not find it difficult at firſt to prolong the ſounds of the vowels and ſemivowels; and a much greater number, who are defective in ſounding the mutes properly. For though they give the mutes their due ſound before a vowel, which they were taught to do in repeating the alphabet, yet I have known few that pronounce them with exactneſs, when they finiſh a ſyllable. I have ſcarce found any that could, without repeated trials, prolong the ſounds of the impure mutes at all, as *eb ed eg*—or who completed the ſounds of the pure mutes, by ſeparating the organs after their formation, in the manner before deſcribed, as *ep ek et*.

Another good conſequence that would follow, from teaching the alphabet in this manner, is, that whole countries and counties, that now ſpeak a corrupt dialect of Engliſh, might have their pronunciation in a ſhort time reformed. Let us examine for inſtance, wherein the peculiarity of the Welſh conſiſts; and we ſhall find that it ariſes from their conſtantly ſubſtituting the three pure mutes, in the room of the three impure; and the three aſpirated ſemivowels in the place of the three vocal. Thus inſtead of b or eb, they uſe p or ep; for g or eg, they uſe k or ek; and for d or ed, they employ t or et. For blood they ſay plut; for God, Cot; and for dear, tear. In the ſame manner in the ſemivowels, they ſubſtitute ef in the place of ev, eſs in the place of ez, eth in the place of eth, and eſh in the place of ezh. Thus inſtead of virtue and vice, they ſay firtue and fice; inſtead of zeal and praiſe, they ſay ſeal and praiſſe; inſtead of theſe and thoſe, they ſay theſſe and thoſſe; inſtead of azure, oſier, they ſay aſhur oſher. Thus there are no

leſs

leſs than ſeven of our conſonants, which the Welſh never pronounce at all. Now if the difference in the manner of formation between theſe ſeven conſonants, and their ſeven correſpondent ones, were pointed out to them in the way before deſcribed, they might in a ſhort time be taught the perfect uſe of them. The people of Somerſetſhire pronounce the ſemivowels in a way directly oppoſite to the Welſh. For whereas the Welſh change the vocal into the aſpirate, the people of Somerſetſhire change the aſpirate into the vocal. For father they ſay vather; for Somerſetſhire, Zomerzetzhire; for thin, thin. But to enumerate all the advantages that would reſult from teaching the alphabet in this way, would take up more time than could be allowed in a courſe of this nature. To ſhew the importance of it, it will be only neceſſary to ſay, that without knowing the nature and properties of the ſimple elements or letters, it will be impoſſible afterwards to diſcern their peculiar beauty and force when united in words; and the expreſſion and harmony ariſing from the combination of thoſe words in ſentences, or their arrangement in verſe. In ſhort, all true critical ſkill in the ſound of language, muſt have its foundation here. This was a favourite ſtudy amongſt the ancients, and men of the greateſt abilities, and dignity in the ſtate, applied themſelves to it with ardour. Meſſala among the Romans got an immortal name, for writing an expreſs treatiſe on a ſingle letter: and the honours of Greece were decreed at the Olympic games to Apollodorus, for having made ſome new diſcoveries in that way. Quinctilian, in recommending a cloſe attention to the ſtudy of the ſimple elements, has this remarkable paſſage:

'Not,

'Not,' ſays he, 'that there is any great difficulty 'in dividing the letters, into vowels and conſo- 'nants; and ſubdividing the latter, into mutes 'and ſemivowels; but becauſe whoever will enter 'into the inmoſt receſſes of this, I may call it, 'ſacred edifice, will find many things not only 'proper to ſharpen the ingenuity of children, 'but able to exerciſe the moſt profound erudition, 'and deepeſt ſcience.' Such were the ſentiments of the great ancients upon this important article, and thoſe ſentiments were carried into execution. The conſequence of which was, that all the powers of elocution, and all the elegancies of compoſition both in poetry and proſe, were carried to a degree of perfection, unknown in any other age or country in the world; while we are ſo little acquainted with fundamentals, that all we are taught with regard to the elements of ſpeech, is a diſtinction of the letters into conſonants and vowels; and another diſtinction of the former, into mutes and liquids. And even in this diſtinction, a miſtake has been committed in deſcribing the nature of liquids, which are ſaid to have obtained that name, from their fine flow and ſmoothneſs to the ear: whereas one of them *r* is the rougheſt letter in ſpeech; and *m* was conſidered as a diſagreeable ſound, and called the bellowing letter by the ancients, from its reſemblance to the lowing of oxen; and on that account was frequently ſtruck out by an eliſion, in the meaſure of Roman poetry. But the true reaſon of the name of liquids aroſe from their property of uniting readily with other conſonants, and flowing as it were into their ſounds.

I ſhall now exhibit at one view, a ſcheme of the whole alphabet, according to the method above laid down.

Scheme of the Alphabet.

Number of ſimple ſounds in our tongue 28.

9 *Vowels*, $\overset{3}{a}$ $\overset{1}{a}$ $\overset{2}{a}$ $\overset{3}{e}$ $\overset{2}{o}$ $\overset{3}{o}$ $\overset{1}{e}$ $\overset{1}{i}$ $\overset{1}{u}$
hall hat hate here note prove bet fit cub.

19 *Conſonants*, eb ed ef eg ek el em en ep er es et ev ez eth eth eſh ezh ing.

2 *Superfluous*, *c*, which has the power of ek or es; *q*, that of *ek* before *u*.

2 *Compound*, *j*, which ſtands for edzh— *x*, for ks or gz.

1 *No letter*, *h*, merely an aſpiration.

Conſonants divided into Mutes and Semivowels.

6 *Mutes*, eb ed eg ek ep et.

3 *Pure Mutes*, ek ep et.

3 *Impure Mutes*, eb ed eg.

13 *Semivowels*, ef el em en er es ev ez eth eth eſh ezh ing.

9 *Vocal Semivowels*, el em en er ev ez eth ezh ing.

4 *Aſpirated*, ef es eth eſh.

Divided again into

4 *Labial*, eb ep ev ef.

8 *Dental*, ed et eth eth ez eſs ezh eſh.

4 *Palatine*, eg ek el er.

3 *Naſal*, em en ing.

Having examined all the ſimple ſounds in our tongue, I ſhall proceed to the double ſounds or diphthongs.

There is no article in which our grammarians have ſhewn ſuch a want of ſkill in ſounds, as that of diphthongs. One of the beſt of them, divides them into proper and improper, in the following manner. A proper diphthong, ſays he, is, where both vowels are ſounded, as in aid, hawk. Is it not amazing that any ear could be ſo miſtaken

as

as to take theſe ſimple ſounds ā and ä for diphthongs? An improper diphthong is where the ſound of but one of the two vowels is heard, as in head, heart. Here he is right, but it is equally certain that in his inſtances of proper diphthongs, there is only the ſound of one ſimple vowel heard. Heart, aid, and hawk, contain the three ſimple ſounds, ȧ, ā, ä.

He then ſettles the number of proper diphthongs thus, ai or ay, au or aw, ee, oo, oi or oy, ou or ow. As in the words praiſe, day; laud, draw; meet, cool; boy, noiſe; thou, now. In the firſt four inſtances here of proper diphthongs, the ear acknowledges nothing but ſimple ſounds; in the words praiſe and day, the ſound ā; in laud and draw, ä; in meet, ē; in cool, ō; ſo that in the whole number there remain only the ſounds oi, as in boy noiſe; and ow, as in thou how, that are genuine diphthongs; and indeed according to the principles laid down by all our grammarians, it would appear that theſe are the only two which belong to our tongue. Thus would the Engliſh ſeem to be poor to the laſt degree, in an article, which contributes, above all others, to richneſs of ſound in a language. The Greeks called the diphthongs Euphonoi, or well-ſounding, and their language abounded with them; but not in an equal degree with ours, as I ſhall preſently ſhew. In the firſt place the ſounds ī, ū, though generally marked by ſingle characters, are in reality diphthongs. In order to ſhew this, we muſt firſt have recourſe to the definition of a diphthong. A diphthong is the union of the ſounds of two vowels in ſuch a way as to make but one articulation or ſyllable. The ſound ī is compoſed of the fulleſt and ſlendereſt of our vowels, ä and ē, the

ē, the firſt made by the largeſt, and the laſt by the ſmalleſt aperture of the mouth. Now if we attend to the proceſs in forming this ſound, we ſhall find that the mouth is firſt opened to the ſame degree of aperture, and is in the ſame poſition, as if it were going to ſound ā; but before the voice can get a paſſage through the lips, the under jaw is drawn near to the upper, in the ſame poſition as when the vowel ē is formed; and thus the full ſound, checked by the ſlender one, and coaleſcing with it, produces a third ſound different from both, which is the diphthong ī. The want of knowing the proper poſition and movement of the organs in producing this ſound, has been the reaſon that few foreigners have been able to attain it. The French have it not in their tongue; but they have one approaching near it, compoſed of ă ĭ, as in the words vin, fin. That it is not the ſame will appear by pronouncing the ſame words in our way, as vin vine, fin fine. Now if they were only told to open their mouths as wide at firſt, as if they were going to pronounce ā, and then to check the voice by the ſudden motion of the under jaw, to the poſition in which the vowel ē is formed, they muſt neceſſarily produce our diphthong ī, and this I can aſſert upon repeated experience. The inhabitants of Scotland in general, and many natives of Ireland, ſubſtitute a poor ſounding diphthong in the room of this, compoſed of ā ē, in which the jaws are brought more cloſe, and the ſound conſequently leſs full. Thus for mȳ they ſay my, for fīne fine; and this may eaſily be cured by following the method before mentioned.

The diphthong ū is formed of the ſounds ē and ŏ; the former ſo rapidly uttered, and falling ſo quickly

quickly into the ſound ŏ, that its own diſtinct power is not heard; and thus a third ſound or diphthong is formed, by the junction of the two vowels.

The diphthong oi is formed by a union of the ſame vowels as ĭ ă ĕ, with this difference, that the firſt vowel ă, being dwelt upon, is diſtinctly heard before its ſound is changed by its junction with the latter vowel ĕ; as oi, boy, noiſe. This diphthong is generally marked in our tongue by the characters oi, or oy, which makes people imagine that it is really compoſed of the ſounds which thoſe letters repreſent; whereas the ear evidently perceives that it is ă not o which is the firſt ſound, and ĕ not ĭ which is the laſt. But the truth is, that having no peculiar letters in our alphabet to mark the ſounds ă and ĕ, their powers were transferred in a manner ſomewhat arbitrary to different vowels; and this ſhould make us, in judging of the true formation of the diphthongs, attentive not to the letters which repreſent them to the eye in ſpelling, but to the real ſounds offered to the ear.

The diphthong ou is compoſed of the ſounds ă and ŏ —and is formed much in the ſame manner as ĭ; the mouth being firſt in the poſition of ſounding ă, but before it is perfected, by a motion of the under jaw, and lips to the poſition of ſounding ŏ, the firſt ſound ă is checked and blended with the latter ŏ.

Out of theſe four diphthongs, there have been two diſcovered, which have hitherto been concealed under the diſguiſe of ſimple vowels. But what ſhall we ſay to the large tribe yet remaining, not leſs than nineteen in number, which our ſagacious grammarians have never yet been able to find

find out? In order to ſhew the cauſe of this extraordinary blindneſs in them, it will be neceſſary to obſerve, that we find in our alphabet two characters called y and w, which exceedingly puzzled our early grammarians, in conſidering to what claſs they ſhould be referred. At laſt Wallis, who wrote ſomewhat more than a century ago, and whoſe grammar, except where he treats of the article of ſounds, is one of the beſt that has been produced in our language, determined that they were of an amphibious kind, being ſometimes vowels, and ſometimes conſonants: vowels when they ended a ſyllable, conſonants when they began one: and this wiſe determination has been adopted by all grammarians from his days down to our own, as is to be ſeen in Johnſon, the author of the late Engliſh grammar and dictionary. So groſs an abſurdity could never have paſſed upon any, but ſuch as were blinded by literary vanity, ſo far, as to think that ſkill in letters, of courſe produced ſkill in ſounds. Ought it not to have ſtruck them that it is the very nature of a conſonant, that its ſound ſhall be diſtinctly perceived, in union with every vowel, either before or after it; and when they could produce no ſuch ſound after any vowel, ought they not to have concluded that they could not poſſibly be conſonants? The truth is, their perplexity ſeems to have ariſen more from the names given to theſe letters, y and w, than any thing elſe; for had they been called, as they ſhould have been, ē and ō, which marks their true
ee oo
powers, there could have been no doubt about them. It is to be here obſerved, that by adopting the Roman alphabet, we had but five marks for the nine vowels which were in our tongue, and among

among others the vowels ē (ee) and ō (oo) had no peculiar characters to represent them; on this account the *w* was preserved from the Saxon to stand for the one, and the Roman *y* was appropriated to the other use. And the necessity for appropriating two characters to those sounds will appear, when we consider that it is with one of those sounds, that almost all the diphthongs in our tongue commence; for except the three before described beginning with ā, all the rest commence with ē or ō. W- or ō, forms a diphthong with every one of our vowels—As for instance—

waft	wage	wall
wed		weed
wit-	woe-	woo-
word		

Y- in like manner with almost all. As

yard	yare	yawl
yet		yield
yon	yoke	youth
	young	

Almost all the French diphthongs too commence with these sounds, though not marked as with us. Instead of our w, they make use of ou, which is pronounced by them ō. Thus their affirmative *oui*, yes, is, individually the same sound with our pronoun *we*. And instead of our y, they make use of their vowel i, always sounded by them ē. But to prove experimentally that these two letters are only marks for ē and ō, we need only examine the position of the organs, when we are about to sound them in conjunction with a vowel, and we shall find, that with regard to the *w*, the lips must necessarily be in the position of forming the sound ō. And if we begin with sounding the

two

two vowels ſeparately at firſt, and afterwards bring them gradually cloſer together till they coaleſce, we ſhall perceive the whole proceſs diſtinctly, and find that the ſound ſought for muſt neceſſarily be produced; as in the word wall for inſtance—

o͡ - - - a͡ o͡ - - a͡ - o͡ - a͡ o͡all.

In like manner, in ſounding the word yawl, we ſhall find that the organs muſt at firſt be in the poſition of producing the vowel y͡—

y͡ - - - a͡ y͡ - - a͡ y͡ - a͡ y͡awl.

And to ſhew of what conſequence it is to give letters right names, expreſſive of their true powers, a remarkable inſtance is offered in the French, when they learn Engliſh; none of whom can pronounce properly any of the diphthongs formed by *w*, which they change to the ſound of the conſonant v-; for wall they ſay vall, for what vat-; as vat is that? And the reaſon is, that as the name of the letter *w* does not at all direct them in its ſound, they take their notion of it from the eye, which ſees in the form of that letter two vees or u conſonants intermixed, and therefore they appropriate that ſound to it. Whereas, were this letter called o͡, and were they told that it anſwered exactly to the power of their ou or o͡, nothing would be ſo eaſy to them as to pronounce theſe ſounds, having ſeveral of thoſe diphthongs in their own tongue. If they were only once told, that our pronoun, *we*, was the ſame ſound as their affirmative *oui*, the w ſtanding for the ſame ſound as their ou, they would never call it vé inſtead of we, nor miſtake it in its union with any other vowel. And as a farther proof how much the want of the true name contributes to miſlead them in this letter, it is worthy of obſervation, that they never

make

make any miſtake in the diphthongs formed by *y*; as that letter has its true ſound with them in repeating their alphabet, being properly called by them *ỳ* or *y* grec.

Thus have I vindicated our tongue from a charge brought againſt it, and which has been given up by all our grammarians, I mean its poverty in diphthongs; for upon their principles it is certain we could claim but two of the genuine kind. And yet I have made it evident, that we have at leaſt twenty-three; a richneſs in which perhaps the Engliſh exceeds all other languages. It is allowed that there are no ſounds ſo pleaſing, or that ſatisfy the ear ſo much, as thoſe of diphthongs; but, in order to anſwer this end, it is neceſſary that they ſhould be properly pronounced, giving them their due fulneſs and extent. Children ſhould therefore be taught to dwell ſome time upon that vowel of the diphthong, which will admit of it. In ſome, the firſt vowel is to be prolonged, as oi- where the ſound *o* is prolonged and cloſed with *ỳ* ſhort. In others, the latter ſound is to be prolonged, and the firſt rapidly paſſed over, as i-. If this be not attended to, the diphthongs may be reduced almoſt to the ſtate of ſimple vowels, and loſe much of their peculiar beauty.

Having conſidered the nature of our ſimple ſounds and diphthongs, I ſhall now proceed to make ſome obſervations upon ſyllables.

As a letter is a ſimple ſound, which cannot be divided into other ſimple ſounds; ſo a ſyllable is an articulate ſound, which cannot be divided into other articulate ſounds, excepting when formed by a diphthong. Every vowel is an articulate ſound, and can of itſelf form a ſyllable; but the firſt, or ſhort vowels, ſeldom form ſyllables of

themſelves, except the particle *a*, as a man, a houſe. The ſecond and third, or the long vowels, and diphthongs, form ſyllables without the conjunction of the conſonants. A ſyllable can have but one vowel, or diphthong, by its definition; but it may contain four, or even five conſonants, whoſe ſounds may be diſtinctly perceived.

In ſyllables, as in letters, two things are chiefly to be conſidered; quality, and quantity. The quality is to be conſidered in a twofold manner; either with regard to ſweetneſs and harſhneſs; or ſtrength and weakneſs. With regard to ſweetneſs, the union of the long vowels and diphthongs, with the ſemivowels, forms the moſt pleaſing ſounds; and their different value, with reſpect to each other, may be eſtimated by the rank of their component letters, which has already been ſettled. Whilſt the union of the ſhort vowels with the mutes, and the liquid *r*, forms the harſher and leſs pleaſing ſyllables. The different intermixture of theſe, that is, of the long vowels and diphthongs with mutes; or of ſhort vowels with ſemivowels, compoſe an infinite variety of ſounds of different degrees of ſweetneſs, according to the nature and predominance of the letters which form them.

Their ſtrength and weakneſs alſo depend upon the ſame principle, only with a reverſal of the rule. Thoſe which contribute moſt to ſweetneſs, are inferior to their oppoſites in ſtrength. Thus the ſhort vowels in union with the mutes, and aſpirated ſemivowels, and the liquid *r*, form the moſt forcible ſounds; whilſt thoſe compoſed of the long vowels, and ſemivowels, are inferior in ſtrength, though ſuperior in ſweetneſs. Their ſtrength depends upon a ſudden and more forcible impetus

impetus of the breath and voice, which is the caſe of the ſhort vowels preceding the mutes, and aſpirated ſemivowels. Their ſweetneſs, which takes off from their ſtrength, upon the more equable flow of the voice, which is the caſe of the long vowels and diphthongs, either ſeparately ſounded, or in their union with ſemivowels.

As the blending of vowels in diphthongs, gives the greateſt ſweetneſs to ſyllables, ſo the union of two or more conſonants in one ſyllable, gives the greateſt ſtrength. And the union of thoſe ſounds is at the ſame time more grateful to the ear, when the conſonants mix eaſily, than ſimple ſounds, in the ſame manner as diphthongs are more pleaſing than ſimple vowels. This gives a greater value to ſyllables, in the ſame way as gold is eſtimated above ſilver, b cauſe the weight is ſo much greater in the ſame ſolid contents.

Perhaps there is no language in the world ſo happy in this reſpect as the Engliſh; as I ſhall have occaſion to ſhew when I come to treat of words. The Greeks began many ſyllables with two, and ſometimes three conſonants, but ſeldom concluded any with more than one. The Romans began few of their natives ſyllables with more than a ſingle conſonant, and ſeldom concluded them otherwiſe. The advantage, which a contrary conduct has given our's over thoſe two celebrated languages, ſhall be pointed out hereafter.

As to the other property of ſyllables, that of quantity, I ſhall defer ſpeaking of it till I come to the article of poetic numbers.

In teaching ſyllables, the preſent method of taking the letters as they lie in alphabetical order, ſhould by no means be followed; but children ſhould be taught according to the natural order of the

the conſonants, as they have been divided into their reſpective claſſes, beginning with the labial, thence proceeding through the dental, to the palatine. Great care ſhould be taken to make them complete the ſounds of the final mutes, ſo as that they may be rendered perfectly diſtinct, in the manner before deſcribed; and they ſhould be made to dwell ſome time upon the ſounds of the ſemivowels. In uttering the ſyllables there cannot be too much attention paid, to prevent their falling into any peculiar tone or cant, which they are always apt to do without ſuch caution. The ſyllables ſhould be pronounced in neither a higher, nor lower pitch of voice, than they uſe in common diſcourſe; only they ſhould be delivered with more force, or a greater degree of loudneſs, which will help to ſtrengthen the voice. And, in dwelling upon ſyllables, care ſhould be taken, that it ſhould only be the ſame note prolonged, and not changed to any other. The reaſon of which precautions will hereafter appear.

When they come to unite ſyllables together, ſo as to form words, they ſhould not be ſuffered to do it according to the abſurd fantaſtic mode of ſpelling hitherto laid down and practiſed; but they ſhould be taught to take in all the letters into the ſame ſyllable, which are kept together in utterance; which, ſurely, is the moſt obvious and rational method. Thus the words habit, widow, rather, ſhould not be divided in the uſual way, ha-bit, wi-dow, ra-ther; but hab-it, wid-ow, rath-er. This rule of dividing ſyllables, is ſo plain and manifeſtly proper, that nothing but a total neglect in this, as in almoſt all other articles, of preſerving any analogy between writing and ſpeech, could have prevented its taking place.

There

There is another very improper diviſion of ſyllables, in general uſe, in all words where the letter i precedes a vowel in the ſame ſyllable; ſuch as queſtion, beſtial, region; or the vowel e, as in righteous, courteous. For, in all inſtances of this ſort, theſe vowels coaleſce in Engliſh, and form diphthongs, ſo as to make but one ſyllable. Whereas in the uſual mode of dividing them they ſeem to form two. Thus, inſtead of queſ-ti-on, beſ-ti-al, righ-te-ous, they ought to be divided into two ſyllables only, as queſ-tion, beſ-tial, righ-teous, in the manner in which they are pronounced, and always uſed in metre. The French indeed, in all words of this ſpecies, divide the vowels from each other in pronunciation, and make two ſyllables inſtead of one, and therefore they are right to ſeparate them in ſpelling.

LECTURE

LECTURE II.

HAVING treated in my former Lecture of letters and ſyllables, I ſhall now proceed to conſider words.

As ſyllables are compoſed of letters, ſo words are compoſed of ſyllables; yet a ſingle letter may form a ſyllable, and a ſingle ſyllable, a word. Every articulate ſound is a ſyllable, and every vowel is an articulate ſound; therefore every vowel can by itſelf form a ſyllable; but no conſonant can form a ſyllable, unleſs in conjunction with ſome vowel, from which property they have obtained their name. As the nature of ſyllables depends upon the nature of the letters whereof they are compoſed, ſome coaleſcing with eaſe, and others not mixing without difficulty; ſo the nature of words, depends upon the ſame principle; and they are ſmooth or harſh to the ear, in proportion as each ſubſequent ſyllable, is with eaſe or difficulty pronounced, after each preceding one. Their ſtrength or weakneſs alſo, evidently depend upon thoſe properties in their component ſyllables.

Beſide theſe properties in words, of ſweetneſs or harſhneſs, ſtrength or weakneſs, there is another quality to be attended to, which is, expreſſion; or the peculiar aptneſs of ſome words, to ſtand as ſymbols of certain ideas, preferably to others. And this aptneſs ariſes from different cauſes:

cauſes: the firſt and moſt ſtriking is that of imitation; from which proceed thoſe that may be called mimical ſounds; ſuch as the baa of ſheep, the hiſs of ſerpents, the mew and purr of cats, the howl of the wolf, the bray of an aſs, the whinny of a horſe, the kaw of the crow, the cooing of doves, the croak of the raven, the name of the cock, from the noiſe made by that bird, whence its name, it is ſaid, is almoſt univerſal in all languages; and many others of the like kind. Such words contain a power of expreſſion from a natural reſemblance, which can never belong to ſigns merely inſtituted. After theſe mimical words, whoſe whole ſounds are nearly the ſame with thoſe formed by the ſeveral animals, from which they were taken, there is another claſs, which bears a fainter reſemblance, merely from ſome letters contained in them, which were borrowed from the animal world. Thus among the vowels the $\overset{3}{a}$ was borrowed from the crow, the $\overset{1}{a}$ from the goat, the $\overset{2}{a}$ from the ſheep, the $\overset{3}{o}$ from the dove, the $\overset{2}{o}$ from the ox, the ow from the dog, &c. Of the conſonants, we borrowed the B from the ſheep, K from the crow, M from the ox, R from the dog, S from the ſerpent, th from the gooſe. We have alſo ſounds reſembling thoſe made by inanimate objects. Thus F is like the ſound of winds blowing through certain chinks. V is the noiſe made by ſome ſpinning wheels when rapidly moved. Sh is the ſound made by ſquibs and rockets previous to exploſion. S by the flight of darts. N g by a bell. Theſe alſo may be referred to the imitative or mimical claſs.

All ſounds too made by the colliſion of bodies, find letters in the alphabet peculiarly fitted to be their repreſentatives. Theſe ſounds are ſtrong or weak,

weak, clear or obtuſe, long or ſhort; and theſe properties have been already ſhewn to exiſt in the letters, according to their ſeveral claſſes. Thus the mutes and ſhort vowels, are beſt fitted to expreſs ſhort ſounds; the ſemivowels and long vowels, ſuch as are of any continuance: the pure ſemivowels, the clear; the mutes, the obtuſe ſounds: the aſpirated letters, the ſtrong; the ſimple, the weaker ſounds. Thus the words *pat*, *tap*, *ſlap*, expreſſing ſhort and quick ſounds, end in mutes preceded by ſhort vowels; whereas the *toll* of the bell, expreſſive of a continuing ſound, conſiſts of a long vowel and a ſemivowel. To this claſs alſo may be referred the murmuring, purling, bubbling, gurgling of waters. All words of theſe ſeveral kinds, being repreſentatives of ideas that come into the mind through the ear, may have a natural reſemblance to their archetypes, from a ſimilarity of ſound: but there is alſo an expreſſive power in words, which repreſent ideas that come into the mind through the other ſenſes, and which, though from the nature of things they cannot have the leaſt ſimilarity to thoſe ideas, yet have a certain congruity with them, which makes them fitter to repreſent thoſe ideas, than words of a different conſtruction. To confirm this by example. The words beginning with the conſonants *ſtr*, ſignify force, and generally exertion of force. As ſtrong, ſtrength, ſtrive, ſtride, ſtruggle, ſtrain, ſtretch, ſtrenuous, ſtreſs, ſtrut, &c.

Here we are to obſerve that in this combination of conſonants, the firſt letter is formed by the ſharp force of the breath in a hiſſing ſound, which is interrupted by a pure mute *t*, that borrows its ſound not from a vowel but the ſemivowel *r*, with which it unites itſelf with difficulty, and therefore occaſions

occaſions the harſh ſound of that roughest and ſtrongeſt of our conſonants, to be heard in its full force. This powerful ſound therefore, which requires a ſtrong exertion of the organs of ſpeech, is well ſuited to expreſs ideas of force exerted.

When the *r* is omitted, and *ſt* only begins a ſyllable, it is ſtill expreſſive of ſtrength, but in a leſs degree, and without ſo much exertion. As, ſtand, ſtay, ſteady, ſtedfaſt, ſtout, ſturdy, ſtick, ſtiff, ſtop, ſtubborn.

Thr- marks a violent motion; as in the words throw, thruſt, throb, throng, &c. In this combination the conſonant th, formed by an effort of the thickened breath, puſhes out the ſound of the *r* with uncommon force.

Sw marks a ſilent agitation, or a gentler and more equable motion. As in the words ſwim, ſwing, ſwift, &c. Here motion is marked by the letter *s* formed by the breath, but it has not the ſharp hiſſing ſound as in the former caſe, when it preceded the mute *t*, flowing here eaſily into the vowel *w*, which melting alſo into another vowel, and forming a diphthong, qualifies the conjunction to expreſs gentle or equable motion.

Sp- denotes a diſſipation or expanſion, and generally a quick one; as ſpit, ſputter, ſpatter, ſpill, ſpread, ſpring, ſprinkle, ſplit, ſplinter, ſparkle. In this combination the ſharp hiſſing ſound of the letter *s*, is ſuddenly ſtopped by an entire cloſing of the lips in forming the labial *p*, and then burſts out again with great force upon the ſudden ſeparation of the lips in forming the *p*, and rapidly proceeds till it unites with the next accented letter, and if that be a pure mute, till the word be finiſhed. As in, ſpatter ſpatterer, ſputter ſputterer.

In

In the word ſparkle, *ſp-* denotes diſſipation; *ar-* an acute crackling; *k-* a ſudden interruption; *l-* a frequent iteration. Whoever has the curioſity to examine many other of the forementioned words in the ſame way, will find that every letter in them, contributes to their expreſſive power.

Sl- denotes motion, but of a more equable kind, as ſlow, ſlide, ſling, ſlip. Here the motion given by the *s-* is ſmoothed by the ſweeteſt of liquids.

Aſh- this termination of a ſyllable indicates ſomething acting more nimbly and ſharply; as claſh, ſlaſh, gaſh, craſh. But

Uſh- implies ſomething acting forcibly, though not with ſuch nimbleneſs or ſmartneſs; as cruſh, ruſh, guſh, fluſh, bluſh, puſh. The cauſe of the different expreſſion in theſe two is, that the open vowel *a*, forms the firſt ſyllables, the obſcure *u*, the ſecond. And the conſonant *ſh*, formed by an effort of the thickened breath, is well calculated to expreſs exertion of action in both.

Ing- implies the continuation of a motion or tremor, at length indeed vaniſhing, but not ſuddenly interrupted; as in ſwing, ſing, fling, ſting. Whilſt the termination

Ink- cloſing with a pure mute, indicates a ſudden ending; as in clink, blink, wink. The firſt *ing-* being borrowed from the ſound of a bell, whoſe noiſe continues long after a ſtroke, is naturally fitted to expreſs the firſt ideas; the other *ink-* borrowed from the clinking of metal, the latter. If there be an *l* added to theſe terminations, there is implied a frequent iteration of the acts; as in jingle, tingle, mingle; tinkle, ſprinkle, twinkle. But ſtill the acts expreſſed by *ing*, are

not

not ſo ſudden or evaneſcent, as thoſe by *ink*. Jingle expreſſes a longer duration, as well as ſomething more forcible, than tinkle; mingle than ſprinkle, tingle than twinkle.

This expreſſiveneſs of words is every where to be found in our tongue. Such as, ſqueek, ſqueel, ſquall, ſcream, ſhriek, ſhrill, ſhrivel, hiſs, jar, hurl, whirl, yell, harſh, burſt, patter, ſpatter, crackle, and numberleſs others. On which account, Wallis declares that he was not acquainted with any language comparable to the Engliſh in this reſpect; and he was certainly maſter of a great number. Dr. Johnſon, on the other hand, in quoting Wallis's remarks on this head, ſays, that they are ſuch as perhaps might in every language be enlarged without end. Yet ſurely in the very conſtitution and genius of our tongue, it may be ſhewn that we neceſſarily have advantage over the Greek and Roman in this reſpect. They wanted ſeveral of our ſemivowels, which are powerful and expreſſive ſounds; and moſt of the combinations of conſonants at the concluſion of ſyllables and words, above quoted, as well as thoſe formerly mentioned under the head of ſyllables, were unknown to them: and yet it is in theſe combinations chiefly, that the expreſſive power reſides.

But there is another reaſon drawn from the nature of the different tongues, that ours muſt have the preference in this reſpect; becauſe their languages were declined, ours undeclined. Suppoſing therefore an equal number of words originally as expreſſive as thoſe in ours, yet thoſe words, in their ſeveral changes paſſing through their declenſions or conjugations, and having their terminating ſyllables rendered conformable to all

of

of the ſame claſs, muſt loſe a great deal of the expreſſion belonging to the primitive word; whereas ours remain always the ſame, except in a few inſtances where there is the addition of a ſingle letter.

It is well known with regard to the two modern languages held in chief eſtimation, I mean the Italian and French, that the Italians conſulting ſoftneſs and ſweetneſs of ſound, more than ſtrength and expreſſion, have induſtriouſly avoided double and treble conſonants in the formation of their ſyllables; and the French have carried the matter ſo far, that in reading they never ſound the final conſonant of a word at all; as it is always mute before a following word beginning with a conſonant, and is transferred to the firſt ſyllable of the next word when it commences with a vowel. They plume themſelves upon this, as a piece of reformation that has turned out much to the advantage of their ſeveral tongues; and are apt to charge ours with barbariſm, on account of the number of conſonants that ſtill are retained in our ſyllables. But in making this charge, they, in many caſes, judge by the eye, not the ear. Several of our ſimple ſounds being marked by two letters, are counted as ſuch by them, though in reality they have the power only of one; ſuch as the two ſounds of our *th*, that of *ſh*, and *ng*. The conjunction of *gh*, which makes ſuch an uncouth figure to a foreign eye, is always ſilent, except when it takes the ſound of *f*; and in the junction of *gn* in one ſyllable the *g* is always ſilent; with many more of the ſame nature. Through the want of inquiring into the true genius and powers of our own tongue ourſelves, we are too apt to admit whatever criticiſms foreigners are pleaſed to make

make on our language, and to acquieſce under whatever cenſures they throw out. Nothing is more common than to hear natives of this country acknowledge the juſtneſs of the charge, which foreigners make againſt the Engliſh tongue, that of abounding too much in conſonants: and yet upon a fair examination it would appear, that we have no more than what contribute to ſtrength and expreſſion. If the vowels be conſidered as the blood, the conſonants are the nerves and ſinews of a language; and the ſtrength of ſyllables formed of ſingle conſonants, like ſingle threads, muſt be infinitely inferiour to ſuch as have ſeveral as it were twiſted together. On ſuch an inquiry it would be found, that probably in no language in the world, have the vowels, diphthongs, ſemivowels and mutes, been ſo happily blended, and in ſuch due proportion, to conſtitute the three great powers of ſpeech, melody, harmony, and expreſſion. And upon a fair compariſon it would appear, that the French have emaſculated their tongue, by rejecting ſuch numbers of their conſonants; and made it reſemble one of their painted courtezans, adorned with fripperies and fallals. That the German, by abounding too much in harſh conſonants and gutturals, has great ſize and ſtrength, like the ſtatue of Hercules Farneſe, but no grace. That the Roman, like the buſt of Antinous, is beautiful indeed, but not manly. That the Italian has beauty, grace, and ſymmetry, like the Venus of Medicis, but is feminine. And that the Engliſh alone reſembles the ancient Greek, in uniting the three powers of ſtrength, beauty, and grace, like the Apollo of Belvedere.

But all the powers of ſound muſt remain in a ſtate of confuſion, or impenetrable darkneſs, while the

the cuſtom continues of applying ourſelves wholly to the ſtudy of the written language, and neglecting that of ſpeech. When the art of reading with propriety ſhall have been eſtabliſhed, and produced its effects, a new field will be opened to our writers, unknown to their predeceſſors, for compoſition both in poetry and proſe; which will diſplay in a new light, the vaſt compaſs of our language in point of harmony and expreſſion, from the ſame cauſe, which produced ſimilar effects at Rome, in the writers of the Ciceronian or Auguſtan age. For it was at that period, that the Romans firſt applied themſelves, to the cultivation of the living language, having before, like us, employed themſelves wholly about the written. How is it poſſible indeed, that the compaſs and harmony whereof an inſtrument is ſuſceptible, can be perceived, if the keys are either touched at random, or only a few ſimple airs played upon it learned by ear?

But to return to my ſubject. I have given many inſtances of the power of expreſſion, in multitudes of our words, and ſhewn the cauſes of it. But this power does not reſide in the mere letters which compoſe the words; it depends on the due force given to them in utterance. No letter ſo harſh, which may not be ſoftened; ſo ſtrong, which may not be weakened; and vice verſa. The long, may be ſhortened, and the ſhort, lengthened. And all this depends upon the management of the voice. I ſhall therefore lay down ſome principles, and from them deduce ſome general rules, for the proper pronunciation of conſonants. The ſound of ſome of the conſonants is diſagreeable when continued; of others, not. Of the firſt kind are, *m*, *r*, *s*; *f*, *eſh*, *ezh*, *eth*,

eth eth: of the latter, *l, n, v, z, ing*. *M*, having its ſound entirely through the noſe, is diſagreeable if it continues any length of time after its formation, as it reſembles more the lowing of oxen, than an articulate ſound. *R*, when continued, is alſo a harſh ſound, like the ſnarling of curs. *S*, is only a hiſs, like that of ſerpents. *F*, prolonged, reſembles the blowing of wind, and like *s*, retains no mark of an articulate ſound, after it is once formed. *Ezh, eſh, eth, eth*, have too much of the breath in forming them to make their ſound agreeable when continued. The only conſonants therefore that can be prolonged without offending the ear, are the ſemivowels, *L, N, eV, eZ, iNg*.

To confirm all this by inſtances.

If we dwell upon the letter *m*, in pronouncing the words ſome come, inſtead of sŭm cŭm, it offends the ear. This rule is general in unimpaſſioned diſcourſe; but in emotions of the mind, where other notes are added as their marks, the prolonging of thoſe notes, even on the ſound of the *m*, may become pleaſing, by the additional expreſſion which it gives. As in the enthuſiaſm of Phædra, where ſhe ſays—

Cōme—o'er the hills purſue the bounding ſtag,
Cōme—chaſe the lion, and the foamy boar,
Cōme—rouze up all the monſters of the wood;
For there, even there, Hippolitus ſhall guard me.

Where the dwelling on the ſound of the *m* is more beautiful, than if it were pronounced ſhort in the following manner—

Cŏme o'er the hills purſue the bounding ſtag,
Cŏme chaſe the lion, &c.

But it is only in caſes of this kind that this uſe of *m* is to be allowed.

That

That the ſound of the *r*, if continued, is diſagreeable, will be obvious upon pronouncing any words ſo, in which that letter cloſes a ſyllable with the accent upon it. As *for' ſtir' ter'rour.* Though it has nothing unpleaſing in it when the accent is on a preceding vowel, by which its ſound is ſoftened; as in the words *fár, bárb, chárm.* The difference which the ſeat of the accent makes will be made more perceptible, if in the latter inſtances we transfer it to the conſonant; as *far', barb', charm'.* The ſound of this letter is never to be prolonged, except for the ſake of expreſſion. As in the following lines of Milton—

——— arms on armour claſhing bray'd
Horrible diſcord; and the madding wheels
Of brazen fury raged.

——————— the ſea that parts
Calabria from the hoarſe Trinacrian ſhore.

——————— on a ſudden open fly
With impetuous recoil and jarring ſound,
Th' infernal doors, and on their hinges grate
Harſh thunder.

In theſe, and the like inſtances, the *r* cannot be pronounced too forcibly. Such as,

The ſcreech owl ſkreeking loud———
The ſhrieks of death through Berkley's tow'rs that ring,
Shrieks of an agonizing King.

Loud ſounds the ax, redoubling ſtrokes on ſtrokes,
On all ſides round the foreſt hurls her oaks
Headlong; deep-echoing groan the thickets brown,
Then ruſtling, crackling, craſhing thunder down.
——— the ſtring let fly
Twang'd ſhort and ſharp, like the ſhrill ſwallow's cry.

But

But in the following lines of Shakeſpeare,

The raven himſelf's not hoarſe,
That croaks the fatal enterance of Duncan
Under theſe battlements—

the ſound of the *r* is to be ſoftened, as lady Macbeth, by theſe words, does not mean to convey an unpleaſant idea.

The power of *f*, when preceded by a ſhort *u*, is often expreſſive of the idea; as in the words bluff, gruff, rough, tough, rebuff, &c. and in theſe caſes its ſound may be continued. It ſhould alſo be forcibly pronounced, whenever expreſſion demands it. As—

———mild was he with the mild,
But with the froward he was fierce as fire.

The five ſemivowels, which are in their own nature agreeable to the ear, when their ſound is continued, are, *l*, *n*, *v*, *z*, *ng*; and of theſe *l* is by far the ſweeteſt. Examples of

L. Swēll the bold note—
Fulfīl your pleaſure—
——— whilſt horror chīll
Thrīlls thro' my veins——
It pūlls my heartſtrings——

Of N.

Cañ we then bear, &c.
Begīn then ſiſters of the ſacred well—
——— and add thy name
O ſuñ, to tell thee how I hate thy beams.

Of V.

Hāve we ſoon forgot the fatal day?
And can I live to ſee her raviſh'd from me?
—— forget! forgīve!
I muſt indeed forget, when I forgive.

Of Z.

This character ſeldom ends a ſyllable, but its place is ſupplied by *s*, which borrows its ſound.

As,—It *was*, but *is* no more. Nor is the continuation of its ſound ſo agreeable as that of the others, there being too much of the breath mixed with it; but it is often very expreſſive. As—

——— the waves
Buzzing and booming round my wretched head.
——— with red hot ſpits
Come hizzing in upon them.

Of Ng-

——— then ſprings as broke from bonds—
Who would not ſing for Lycidas—
Wings his ſteep flight.———

Rules to be obſerved in ſounding the conſonants.

1. None of them are to be prolonged, except when the accent is upon them; which can only happen when preceded by a ſhort ſounding vowel. As *tell*, *can*, *come*. When a long ſound precedes, the voice muſt dwell on the vowel, and take in the conſonant to the ſyllable in its ſhorteſt ſound; otherwiſe, were they both dwelt upon, the ſyllable would take up the time of two long ſounds, and would therefore ſeem to be two. As vāle rāin brăvē dāys. This is an article very neceſſary to be attended to by the natives of Scotland, who are apt to prolong the ſound of a ſemi-vowel, after a long vowel.

2. Their ſound is never to be prolonged, except in monoſyllables, or final ſyllables of other words. As,

Swell the bold note—
Fulfil your purpoſe—

But

But we muſt not ſay,

The ſwēl-ling note—
Fulfīl-ling all—
The cān-nons roar, &c.

For this would be to tranſgreſs the fundamental laws of accent (the nature of which ſhall preſently be explained) by ſeparating ſyllables from words to which they belong, and transferring them to the next. Yet, in caſes of emotion, for the ſake of expreſſion, this rule may be tranſgreſſed. As,

O bāl-my breath!
Go bār barous man!
Būz-zing and bōō-ming round my wretched head.

3. Neither conſonant, nor vowel, are to be dwelt upon beyond their common quantity, when they cloſe a ſentence. Thus in this line,

And if I loſe thy lōve—I loſe my all—

The ſound of the word *love* may be prolonged, as the ſenſe is not completed; but that of *all*, though equally emphatical, muſt not be continued beyond its common time, as it cloſes the ſenſe. If we tranſpoſe the members of the line, the thing will be reverſed; as thus—

I loſe my āll—if I ſhould loſe thy love.

Here the time is increaſed in the word *all*, and that of *love* reduced to its common quantity. This rule is alſo very neceſſary to be attended to by the natives of Scotland, as the dwelling upon the laſt words of ſentences, conſtitutes one material difference between the Engliſh ſpeech and theirs.

4. When conſonants begin a word, or a ſyllable, they muſt be ſounded ſhort; and great care muſt be taken that before their union with the following

letter, they be not preceded by any confuſed ſound of their own. This is very diſagreeable to the ear, and is deſtructive of all proportion of quantity in ſyllables, and yet is no uncommon fault. The not attending to this in pronouncing the letter *s*, has been the chief cauſe of our language being called by foreigners the Hiſſing Language, though, in reality, it does not abound ſo much in that letter as either the Greek or Roman; the final *s*, with us, having, for the moſt part, the ſound of *z*. But if care be not taken early in forming the pronunciation, people are apt to contract a habit of hiſſing before they utter the ſound of *s*, at the beginning of ſyllables, as well as of continuing it at the end. As '*ſo* have I '*ſeen*—'*ſoftly* a while—'*ſome* men there are—

Was it for this I '*ſent* thee to the pa*ſs*—

That the diſagreeableneſs of this letter ariſes wholly from the continuation of its ſound, will appear from repeating properly the following lines, which contain a great number of them, and yet are certainly of a fine melody:

——— ſweet remembrance ſooths
With Virtue's kindeſt looks his aching breaſt,
And ſwells his ſoul to rapture.

This confuſed ſound at the beginning of words is equally diſagreeable in all the ſemi-vowels; as, l-ove, l-oyal, m-ighty, n-ever, r-ight, th-in, th-oſe, f-avour, v-oice, &c.—

Upon the whole, after obſerving theſe rules, whenever the power of the conſonants is particularly ſuited to the expreſſion, their ſound ſhould be enforced; when otherwiſe, ſoftened.

Having examined all the component parts of words, I ſhall now enter upon a diſcuſſion of that article,

article, which conſtitutes the very eſſence of words, as diſtinguiſhed from their component letters or ſyllables.

As words may be formed of various numbers of ſyllables, from one up to eight or nine, it was neceſſary that there ſhould be ſome peculiar mark to diſtinguiſh words from mere ſyllables, otherwiſe ſpeech would be nothing but a continued ſucceſſion of ſyllables, without conveying ideas: for, as words are the marks of ideas, any confuſion in the marks, muſt cauſe the ſame in the ideas for which they ſtand. It was, therefore, neceſſary, that the mind ſhould at once perceive, what number of ſyllables belong to each word, in utterance. This might be done by a perceptible pauſe at the end of each word in ſpeaking, in the ſame manner as we make a certain diſtance between them in writing and printing. But this would make diſcourſe diſguſtingly tedious; and though it might render words diſtinct, would make the meaning of ſentences confuſed. They might alſo be ſufficiently diſtinguiſhed by a certain elevation, or depreſſion of the voice upon one ſyllable of each word, which was the practice of ſome nations, as ſhall preſently be explained. But the Engliſh tongue has, for this purpoſe, adopted a mark of the eaſieſt and ſimpleſt kind, which is called accent. By accent is meant, a certain ſtreſs of the voice upon a particular letter of a ſyllable, which diſtinguiſhes it from the reſt, and, at the ſame time, diſtinguiſhes the ſyllable itſelf to which it belongs, from the others which compoſe the word. Thus in the word *hab'it*, the accent upon the *b* diſtinguiſhes that letter from the others, and the firſt ſyllable from the laſt. Add more ſyllables to it, and it will ſtill do the ſame; as *hab'itable*. In the word *repúte*, the *u* is the diſtinguiſhed letter

letter, and the ſyllable, which contains it, the diſtinguiſhed ſyllable. But if we add more ſyllables to it, as in the word, *repʹutable*, the ſeat of the accent is changed to the firſt ſyllable, and *p* becomes the diſtinguiſhed letter. Every word in our language, of more ſyllables than one, has one of the ſyllables diſtinguiſhed from the reſt in this manner, and every monoſyllable has a letter. Thus, in the word hatʹ, the *t* is accented, in háte, the vowel *a*. In cubʹ, the *b*; in cúbe, the *u*. Hence every word in the language, which may properly be called ſo, has an accent; for the particles, ſuch as, *a*, *the*, *to*, *in*, &c. which are unaccented, can ſcarce be called words, which ſeems to be implied in the name given to them, and they are the fitter to diſcharge their office, by this difference made between them. So that as articulation is the accent of ſyllables, accent is the eſſence of words; which, without it, would be nothing more than a mere ſucceſſion of ſyllables. Thus ſimple as the ſtate of the Engliſh accent is, there is no article of ſpeech has occaſioned more perplexity in thoſe who have treated of it, merely by confounding it with the accents of the ancients, which were quite different things. There is no ſubject of antiquity which has more puzzled the literary world, than that of the Greek accents; the marks of which have come down to us with their books, but the uſe of them is utterly unknown. This gave riſe to a controverſy, which was carried on for a great length of time, by ſome of the moſt learned men, in different parts of Europe; but it ended, as moſt controverſies do, when people are not maſters of their ſubject, without producing any thing ſatisfactory to the world, upon that head. It was lately revived by a very learned

learned gentleman in England, with no better ſucceſs; for whoever will take the pains of reading Dr. Foſter's Book upon Accents, though he may ſee in it great marks of erudition and deep reading, will find himſelf as much in the dark as he was before. Theſe ſeveral controvertiſts have proved their opponents to be wrong, but none have been able to eſtabliſh what is right. And this aroſe from the ſame cauſe, which I have had occaſion to mention before, that theſe men of letters were treating of a ſubject which regarded ſounds, in which they were unſkilled. Let me now try, without equal pretenſions to literary merit, whether the greater attention which I have given to ſounds, will not enable me to clear away all the difficulties, in which this intricate ſubject has been hitherto involved.

I have ſaid, that the chief reaſon of the confuſion, which has appeared in the writings of all who have treated of that ſubject, is, that they did not ſee the difference between the uſe of the ancient and modern accent. Together with the term, they have alſo adopted their definition; whereas in reality they are two things utterly diſtinct. The ancient accents, conſiſted in the elevation, or depreſſion of the voice: the Engliſh accent, in the mere ſtreſs of the voice, without any change of note. Among the Greeks, all ſyllables were pronounced either in a high, low, or middle note; or elſe in a union of the high and low by means of the intermediate. The middle note, which was exactly at an equal diſtance between the high and the low, was that in which the unaccented ſyllables were pronounced. But every word had one letter, if a monoſyllable, or one ſyllable, if it conſiſted of more than one, diſtinguiſhed from the reſt; either by a note of

the

the voice perceptibly higher than the middle note, which was called the acute accent; or by a note perceptibly and in equal proportion lower than the middle one, which was called the grave accent; or by a union of the acute and grave on one ſyllable, which was done by the voice paſſing from the acute, through the middle note, in continuity down to the grave, which was called the circumflex.

Now in pronouncing Engliſh words, it is true that one ſyllable is always diſtinguiſhed from the reſt, but it is not by any perceptible elevation or depreſſion of the voice, any high or low note that it is done, but merely by dwelling longer upon it, or giving it a more forcible ſtroke. When the ſtreſs or accent is on the vowel, we dwell longer on that ſyllable than on the reſt. As, in the words, glóry, fáther, hóly. When it is on the conſonant, the voice, paſſing rapidly over the vowel, gives a ſmarter ſtroke to the conſonant, which diſtinguiſhes that ſyllable from others: as, in the words, bat'tle, hab'it, bor'row. Thus we ſee, that the whole difference between the ancients and us, lies in this; that they diſtinguiſhed one ſyllable from the reſt by a change of note upon it; and we diſtinguiſh it equally well, without any change of note, by ſtreſs only. To illuſtrate this, let us ſuppoſe the ſame movements beat upon the drum, and ſounded by the trumpet. Take, for inſtance, a ſucceſſion of words, where the accent is on every ſecond ſyllable, which forms an Iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by ſtriking a ſoft note firſt, followed by one more forcible, and ſo in ſucceſſion. Let the ſame movement be ſounded by the trumpet, in an alternation of high and low notes, and it will give

give a diſtinct idea of the difference between the Engliſh accent, and thoſe of the ancients.

The difficulty of conceiving the uſe of the ancient accents, ariſes from our never having heard any people ſpeak, who had taken the pains to reduce their common mode of utterance, like ſinging, to a muſical proportion: for, ſurely there is nothing in the nature of things, to prevent our modifying the various notes of the ſpeaking voice, by a due proportion, any more than thoſe of the ſinging voice. We know for certain, that the Greeks and Romans did modulate their ſeveral languages in that way, and carried the point to perfection; though in this we do not find they were ever followed by any other people. Yet I think I ſhall be able to point out clearly to the moſt common apprehenſion, what the uſe of accents was among the ancients, by an example, with which we are all acquainted, I mean the ſpeech of the inhabitants of North Britain; with whom, the three kinds of accents uſed by the Greeks, are conſtantly employed in common diſcourſe, but in an irregular and diſcordant ſtate.

It is indeed the uſe of theſe accents chiefly, which renders the northern ſpeech ſo diſagreeable to the ear; and yet it was to accents, or tones of the ſame nature, that the Greek owed that delightful melody, which captivated the ear of all who heard it ſpoken. The only difference is, that theſe accents or tones, being left wholly to chance among the Scots, are void of proportion, and diſcordant; whereas the Greek accents, being regulated with the utmoſt pains and art, by that nation of Orators, obtained a muſical proportion, which delighted the ear with accordant ſounds. But I am to ſhew you, that the Scots have in conſtant uſe, accents of the ſame nature as thoſe of the

Greeks; that is, that every word they utter, has a ſyllable diſtinguiſhed by an acute, grave, or circumflex. The beſt way to prove this, and at the ſame time to point out the difference between the Scotch and Engliſh accent, will be, to open a dictionary, and let a Scotchman, who ſpeaks no other dialect but tha of his own country, pronounce any number of detached words, ſuch as *battle, borrow, habit,* &c. The Scotchman utters the firſt ſyllable, in a middle note, dwelling on the vowel; and the ſecond, with a ſudden elevation of the voice, and ſhort, as bā-tlĕ, bāu-rŏ, hā-bĭt. The Engliſhman utters both ſyllables without any perceptible change of tone, and in equal time; as bat'tle, bor'row, hab'it. Shew a Scotchman any poly ſyllable, with the ſtreſs on the antepenultima, or laſt ſyllable but two, and you will perceive a low or grave note on that ſyllable, followed by a higher on the next, and ending in a very acute, or ſuddenly elevated note; as in the words polītical, phenōmenon. Shew him any diſſyllable, with the ſtreſs on the laſt, and you will perceive that he always uſes a circumflex on the laſt vowel; that is, he begins the ſound of the vowel in a low note, and finiſhes it in a high one. As in the words—bef'o're- beh'i'nd —bel'o'w —They alſo uſe the circumflex on all monoſyllables, except particles; ſuch as pâſt—bôth—bâll—yês—nô. Whereas an Engliſhman never uſes more than one note, upon one vowel, and therefore is utterly unacquainted with the circumflex. Every word, in every ſentence, that a Scotchman utters, has one of theſe accents belonging to it; which has given riſe to the term canting or chanting, applied to their pulpit elocution; ſo diſguſting to an Engliſh ear, as being at once diſcordant, and quite oppoſite to the genius of the

the Engliſh tongue. The diſcordance of this chant, ariſes from the abuſe of theſe accents; which are ſo far from being regulated, by the juſt rules of the Greeks and Romans, that for the moſt part they are quite oppoſite to them. Thus, among the ancients, the acute, or high note, was generally placed upon the penultima, or antepenultima, where the Scotch place the grave; and ſeldom on the laſt ſyllable, never among the Romans: Whereas every laſt ſyllable in the Scotch is acuted. In the circumflex, the ancients began with an acute, and ended with a grave; the Scots begin with a grave, and end with an acute. The general proceſs of the ancients was, from high to low; that of the Scots, in an oppoſite direction, from low to high. Thus the ſentences of the Scotch always finiſh with a high note, directly oppoſite to all principles of muſic, as well as ſenſe; ſince Nature herſelf ſeems to dictate a fall of the voice to mark that the ſenſe is cloſed; as the ſuſtaining of it, points out that it is to be continued, according to the practice of the Engliſh. Thus, as the laws of the ancient accents, founded upon muſical principles, produced melody; thoſe of the Scotch, which take an oppoſite direction, can produce only diſcord. Beſides, theſe accents of the Scotch have never been ſettled by any rule of proportion. Their degrees of elevation and depreſſion are different in different ſhires and towns, as alſo in the individuals of the ſame place. With ſome, the diſtance between high and low is much greater; and the tranſitions from the one to the other, more ſudden than with others; and they who uſe the more moderate pronunciation, ſuch as the inhabitants of Edinburgh, find their ears as much offended by the tones of the natives

of

of Inverneſs or Glaſgow, as an Engliſhman is with thoſe uſed at Edinburgh. Whereas the proportion between the ancient accents, was fixed by a muſical ſcale. Dionyſius of Halicarnaſſus informs us, that the acute and grave took in the compaſs of five notes; conſequently the acute was a fifth above the grave, and each of them a third from the middle note: the acute, a third above it, and the grave a third below it; and the circumflex, paſſed from a fifth above, through a third, to a fifth below; ſo that the diſtinguiſhed notes in ſpeaking, were always thirds and fifths, and conſequently in a muſical proportion.

If it be aſked, how it was poſſible that theſe nice proportions could be obſerved in common diſcourſe, by a whole people; it may be anſwered, that this was a matter not left to chance. When the practice of the beſt orators of Greece, had eſtabliſhed the proportion of theſe accents, obſervation on the pleaſing effects which ſuch proportion produced on the ear, gave riſe to the rules of art; and the children of all the better claſs of people, were regularly taught theſe proportions, at the ſame time that they learned to read, by the ſame maſters who taught the art of ſinging, and playing upon muſical inſtruments: for the uſe of a falſe accent, would have been an unpardonable fault, in any one who attempted to ſpeak in public. This uniformity in the higher claſs, was eaſily transferred, by imitation and cuſtom, to thoſe of an inferiour order. And though poſſibly, they, who had not the benefit of ſuch regular inſtruction, might not be ſo critically exact in the uſe of thoſe accents, as they who had, yet the difference was but ſmall; and we are particularly aſſured, that in Athens, where oratory was at its higheſt

higheſt pitch, the utterance of the loweſt citizen was as correct, and his ear as pure, as in thoſe of the firſt claſs.

As the Engliſh have but one accent, ſo they have but one mark in writing to point it out; and this mark is one of thoſe uſed in Greek books, as it is pretended, to point out their accents, though in reality they are quite inſignificant. But as if there were ſome fatality, that every thing ſhould contribute to puzzle this ſubject among the learned, our caſually borrowing the mark of the acute accent from the Greek, has made them, by an aſſociation of ideas, conſider every accented ſyllable with us, as elevated, or pronounced in a higher note than the reſt. So that had the grave, inſtead of the acute, been adopted to be our mark, they would, upon the ſame principle, have conſidered all thoſe ſyllables as depreſſed, or uttered in a lower note than the reſt. But had we luckily pitched upon ſome mark of our own, which had no ſimilitude to any of the Greek accents, there never would have been the leaſt queſtion about high and low with regard to thoſe ſyllables, and the learned would have fallen in of courſe with the general idea, that of its only marking the ſyllable on which the ſtreſs of the voice is to be laid. For I think I may appeal to all my hearers, whether upon any diſpute about the pronunciation of a word, when the queſtion is aſked upon which ſyllable the accent ought to be laid, as, adver'tiſement or advertiſement, con'cordance or concórdance, it ever enters into their heads, that this queſtion means, on which ſyllable the voice is to be raiſed; or whether they do not underſtand it to be, on which ſyllable are we to lay the greateſt ſtreſs.

Indeed

Indeed the very term itſelf *the* accent, ſhews we have but one, for had we more than one, they muſt be diſtinguiſhed by different names, as among the Greeks; and that one, I have clearly ſhewn to be a monotone, as before exemplified by the notes of a drum. The adventitious ſenſe annexed to the term, from adopting the ancient definition, has been the chief cauſe of the many errours, and endleſs diſputes upon this ſubject. But there have been alſo ſeveral other meanings annexed to this word, which have ſerved to heighten the confuſion. Sometimes it is uſed inſtead of emphaſis; ſometimes to expreſs the different dialects in pronunciation; and ſometimes the peculiar tone or brogue of different countries; ſuch as, the Scotch, Iriſh, or Welſh accent. But I ſhall always confine it, when ſpeaking of the Engliſh accent, to its true meaning, as ſet forth in the definition, which I ſhall here repeat. Accent is a certain ſtreſs of the voice upon a particular letter of a ſyllable, which diſtinguiſhes it from the reſt, and at the ſame time diſtinguiſhes the ſyllable itſelf, to which it belongs, from the others in a word.

The only difference of our accent depends upon its ſeat, which may be either upon a vowel, or a conſonant. Upon a vowel, as in the words glóry, fáther, hóly. Upon a conſonant, as in the word hab'it, bor'row, bat'tle. When the accent is on the vowel, the ſyllable is long, becauſe the accent is made by dwelling on the vowel a longer time than uſual. When it is on the conſonant, the ſyllable is ſhort; becauſe the accent is made by paſſing rapidly over the vowel, and giving a ſmart ſtroke of the voice to the following conſonant. Thus the words *ad'd*, *led'*, *bid'*, *rod'*, *cub'*, are

are all ſhort, the voice paſſing quickly over the vowel to the conſonant; but for the contrary reaſon, the words *áll*, *láid*, *bíde*, *róad*, *cúbe*, are long; the accent being on the vowels, on which the voice dwells ſome time, before it takes in the ſound of the conſonant. Obvious as this point is, it has wholly eſcaped the obſervation of all our grammarians, proſodians, and compilers of dictionaries; who, inſtead of examining the peculiar genius of our tongue, implicitly and pedantically followed the Greek method, of always placing the accentual mark over the vowel. Now the reaſon of this practice among the Greeks was, that as their accents conſiſted in change of notes, they could not be diſtinctly expreſſed but by the vowels; in uttering which, the paſſage is entirely clear for the voice to iſſue, and not interrupted or ſtopped, as in the caſe of pronouncing the conſonants. But our accent being of another nature, can juſt as well be placed on a conſonant as a vowel. By this method of marking the accented ſyllable, our compilers of dictionaries, vocabularies, and ſpelling books, muſt miſlead provincials and foreigners, in the pronunciation of perhaps one half of the words in our language. For inſtance, if they ſhould look for the word, *endeavour*; finding the accent over the vowel *é*, they will of courſe ſound it endéa-vour. In the ſame manner *ded'*icate will be called *dé*-dicate, precip'-itate precí-pitate, phenom'enon phenó-menon, and ſo on through all words of the ſame kind. And in fact, we find the Scots do pronounce all ſuch words in that manner; nor do they ever lay the accent upon the conſonant in any word in the whole language; in which, the diverſity of their pronunciation from that of the people of England, chiefly

chiefly conſiſts. It is a pity that our compilers of dictionaries ſhould have fallen into ſo groſs an errour, as the marking of the accents in the right way, would have afforded one of the moſt general and certain guides to true pronunciation, that is to be found with reſpect to our tongue; as it is an unerring rule throughout the whole, without a ſingle exception, that whenever the accent is on the conſonant, the preceding vowel has always its firſt ſhort ſound, as ſet forth in the ſcheme of vowels, and exemplified in the words, *hat*, *bet*, *fit*, *not*, *cub*. And indeed as accent is the chief clue we have to the whole pronunciation of our tongue, while its nature was miſunderſtood, and its uſe perverted, it was impoſſible that provincials and foreigners could ever attain it; and accordingly the difficulty of ſpeaking Engliſh properly, has been found inſurmountable to all, except the well-educated natives. To ſuch I have but one rule to lay down with reſpect to the uſe of accent; which is, that they ſhould always take care to lay it upon the ſame letter of the ſyllable in reading, as they are accuſtomed to do in common diſcourſe, and never to lay any ſtreſs upon any other ſyllable. For there are few who either read aloud, or ſpeak in public, that do not tranſgreſs this law of accent, by dwelling equally upon different ſyllables in the ſame word; ſuch as, fór-túne, nátúre, in'cróach-ment', con'-jec'-ture, pátien'ce, &c. But this is not uttering words but ſyllables, which with us are always tied together by an accent; as, fórtune, náture, incróachment, conjec'ture, pátience. Any habit of this ſort, gives an unnatural conſtrained air to ſpeech, and ſhould therefore be

be carefully avoided by all who deliver diſcourſes in public.

Having done with words, I ſhall now proceed to conſider ſentences; the moſt important article in which, is that of emphaſis.

* 'Emphaſis, diſcharges in ſentences, the ſame 'kind of office, that accent does in words. As 'accent is the link which ties ſyllables together, 'and forms them into words; ſo emphaſis unites 'words together, and forms them into ſentences, 'or members of ſentences. As accent, dignifies 'the ſyllable on which it is laid, and makes it 'more diſtinguiſhed by the ear than the reſt; ſo 'emphaſis, ennobles the word to which it be-'longs, and preſents it in a ſtronger light to the 'underſtanding. Accent, is the mark which diſ-'tinguiſhes words from each other, as ſimple types 'of our ideas, without reference to the mutual re-'lation in which they ſtand to each other. Em-'phaſis, is the mark which points out their ſe-'veral degrees of relationſhip, in their various 'combinations, and the rank which they hold in 'the mind. Were there no accents, words would 'be reſolved into their original ſyllables: Were 'there no emphaſis, ſentences would be reſolved 'into their original words; and, in this caſe, the 'hearer muſt be at the pains himſelf, firſt, of 'making out the words, and afterwards their 'meaning. Whereas, by the uſe of accent and 'emphaſis, words, and their meaning, being 'pointed out by certain marks, at the ſame time 'they are uttered, the hearer has all trouble 'ſaved, but that of liſtening; and can accompany 'the ſpeaker at the ſame pace that he goes, with

'as

* Lecture 4th on Elocution.

'as clear a comprehenſion of the matter offered 'to his conſideration, as the ſpeaker himſelf has, 'if he delivers himſelf well.'

From this account it might appear, that emphaſis is only a more forcible accent than ordinary, laid upon the word to which it belongs, and that it is exactly of the ſame nature, differing only in degree of force; an opinion, which, to the great prejudice of elocution, has too generally prevailed. But there is an abſolute and conſtitutional difference, between accent and emphaſis, as certainly there ought to be, which conſiſts in this; that every emphatic ſyllable, beſides a greater ſtreſs, is marked alſo by a change of note in the voice. To ſhew the neceſſity of this, we need only obſerve, that the mind, in communicating its ideas, is in a continual ſtate of activity, emotion, or agitation, from the different effects which thoſe ideas produce on the mind of the ſpeaker. Now, as the end of ſuch communication is not merely to lay open the ideas, but alſo all the different feelings which they excite in him who utters them, there muſt be ſome other marks, beſides words, to manifeſt theſe; as words uttered in a monotonous ſtate, can only repreſent a ſimilar ſtate of mind, perfectly free from all activity or emotion. As the communication of theſe internal feelings, was a matter of much more conſequence in our ſocial intercourſe, than the mere conveying of ideas; ſo the Author of our being did not leave the invention of this language, as in the other caſe, to man, but ſtamped it himſelf upon our nature, in the ſame manner as he has done with regard to the reſt of the animal world, who all expreſs their various feelings, by various tones. Only our's, from the ſuperior rank that we hold, is infinitely more

more comprehenſive; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which have not their peculiar tone, or note of the voice, by which they are to be expreſſed, all ſuited in the exacteſt proportion, to the ſeveral degrees of internal feeling. It is in the proper uſe of theſe tones chiefly, that the life, ſpirit, grace, and harmony of delivery conſiſt; and the reaſon that this is a talent ſo rarely to be found, is, that almoſt all the nations of the world have loſt ſight of this language of nature, and ſubſtituted fantaſtical and artificial notes in its room. As this is a ſubject which has been involved in much obſcurity, I ſhall endeavour to illuſtrate the whole, by examining the different modes which have been adopted by different nations, with regard to that part of language, which conſiſts in the various tones or notes accompanying ſpeech.

Languages may be divided into two claſſes, accentual, and emphatical. The accentual are thoſe, in which various notes, or inflexions of the voice, are affixed to words, either in their ſeparate ſtate, or when united in ſentences, without any regard to their meaning. The emphatical are thoſe, in which all the various notes and changes of the voice, are wholly regulated by the meaning of the words, and the ſentiments which they contain. The accentual may again be ſubdivided into two claſſes. The one, where thoſe variations of voice, or accents are wholly left to chance, without rule, without order, without proportion. The other, where the accents are fixed by certain rules, and their due relative proportions ſettled by a kind of muſical ſcale. Of the former ſort are almoſt all the languages

ſpoken

ſpoken by the different nations of the world, who have left the mode of utterance to chance and cuſtom, and never thought of reducing ſpeaking to an art. Of the latter, we know only two inſtances ſince the creation of the world, and thoſe are the languages of old Greece and Rome. But to one of theſe three ſorts, may all the languages ſpoken upon earth be referred. In order to throw a clearer light upon this ſubject, it will be neceſſary to trace theſe three different modes of utterance to their ſource. And firſt with regard to that which is certainly the moſt ancient, I mean the emphatical.

In the beginning, barbarous nations have Nature only for their guide, in their ſpeech, as well as in every thing elſe. With them, therefore, all changes of the voice, and the different notes and inflexions uſed in uttering their thoughts, were the reſult of the acts and emotions of the mind, to each of which Nature herſelf has aſſigned its peculiar note. In this ſtate the people all ſpeak the emphatic language, and the variety of ſounds, of courſe, reſult from the nature of the ſentiments which they expreſs. In a calm ſtate of mind, the notes of the voice, in uniſon to that ſtate, are little varied, and the words are uttered nearly in a monotone. When the mind is agitated by paſſion, or under any emotion whatſoever, the tones expreſſive of ſuch paſſion or emotion, ſpontaneouſly break forth, being unerring ſigns, fixed to ſuch internal feelings by the hand of Nature, common to all men, and univerſally intelligible, in the ſame manner as the ſounds and cries uttered by the ſeveral tribes of animals. When they emerge out of barbariſm, in proportion as they grow civilized, their language will partake

partake of the changes made in their manners, and become conſonant to them. But, as in the progreſs towards improvement, the faculties of the mind by no means keep pace together, thoſe of the fancy far outſtripping the ſlow march of the intellect; the firſt changes will rather be fantaſtical, than rational, being produced by caprice, not judgment. Theſe men having obſerved in their natural ſpeech, that a variety of notes from an animated mind, afforded more pleaſure to the ear, than the monotony of one in a tranquil ſtate, will begin to introduce a variety of notes into all ſentences alike, whether expreſſive of emotion or not. But not having the wiſdom of Nature to guide them, in ſuiting each tone to its ſubject, both in kind and degree, they will be wholly unexpreſſive; and not having the art of meaſuring ſounds, they will be void of proportion, and diſcordant. Thus the whole maſs of their ſpeech becomes infected by theſe artificial, unmeaning ſounds, and their utterance ſhocks every ear that is not inured to it. As theſe ſounds are wholly fantaſtical, having no foundation in nature or reaſon, they will be found altogether different from each other in different places. From this principle we may trace that great diverſity of tones or brogues, which infects the ſpeech of the different nations of the world; and not only ſo, but of the different provinces of the ſame nation, ſpeaking one common language. Among us, not only the Scots, Welſh, and Iriſh, have their different brogues, but almoſt every county in England has one peculiar to itſelf: and that they are all diſagreeable or abſurd, is evident from this, that though each by cuſtom is reconciled to his own, he is either diſguſted with, or laughs at the others.

Theſe

Theſe all take their riſe from a natural principle in man, a love of variety; but where this principle acts only as a blind inſtinct, nothing orderly can be expected from it.

Let us ſuppoſe then ſuch a nation, after having introduced thoſe ſentential tones, ſhould conſider them as ornamental, and, deſirous to embelliſh their language ſtill more, ſhould think the beſt way of doing it, would be that of multiplying ſounds of this ſort, by affixing one to each word; we ſhall find here a natural and eaſy progreſs from ſentential, to verbal accents. But ſtill this is a farther deviation from Nature; and ſuch multiplication of unmeaning ſounds, not only deprives ſpeech of that clearneſs and energy which it had, when there was never any change of note in the voice, except what was the reſult of meaning or ſentiment; but if theſe notes ſhould be void of all relative proportion to each other, the language will, according to the greatneſs of their number, be ſtill more diſcordant, and conſequently more diſagreeable to an unprejudiced ear; of which I have before given an example in the intonation of the Scotch, which exactly correſponds to the ſtate now deſcribed. Here we have the origin of verbal accents in their irregular ſtate; which we have good reaſon to believe prevailed for a long time in Greece, in the ſame manner as at preſent in Scotland. Let us now endeavour to trace the cauſes, which probably reduced them to a ſtate of order and regularity.

Suppoſing, in ſuch a nation, the verbal accents to have been ſo incorporated with the ſpeech, in a long ſucceſſion of time, as to become inſeparable from it; there is no way of rendering ſuch a tongue agreeable to the ear, but that of reforming the

the irregularity of thoſe accents, aſcertaining their number, and reducing them to a muſical ſcale. But what motive can there be, to attempt ſuch a change, among a people utterly blind to any imperfection in their ſpeech? or what means can be employed, to overthrow the power of Cuſtom, in an article where his ſway is the moſt uncontrouled? Such a reformation would indeed baffle all the plans that the invention of man could form; and can only be produced, by a chain of neceſſary cauſes, acting in a long ſucceſſion. In the firſt place the nation muſt be free, and all public affairs managed by ſpeech, in public debates. When that is found to be the only road to power, all men deſirous of obtaining it, will not fail to take all poſſible pains to cultivate the powers of elocution. The firſt efforts of oratory, will be exerted about the moſt eſſential objects, and to convince the underſtanding, and move the paſſions, will for a long time be the chief end of its labour. In proceſs of time, men of inferiour talents, will try to ſucceed by different means. They will try to balance ſuperiour ſtrength of underſtanding, by ſuperiour grace. They will employ all their art, to pleaſe the ear, and captivate the fancy. They will harmonize their delivery, by well proportioned tones. The people, whoſe reliſh for ſenſual gratification, is much quicker, than for that of the intellectual kind, will liſten to them with delight. The plain nervous orator, will no longer gain attention; conſequently will no longer have it in his power to perſuade. What muſt he do in this caſe? He alſo muſt endeavour to acquire thoſe ornamental parts of oratory, or hope no more to appear in public with ſucceſs. Thus we find all who have talents

for

for elocution, neceſſarily engaged in the taſk of harmonizing their ſpeech. The accents will of courſe, by repeated experiments, be at length reduced to a muſical proportion, as the ſureſt means of delighting the ear. Theſe proportions will at firſt, like muſic, be caught only by the ear; but as that grows more refined, and the ardour for the oratorial art increaſes, they will, like muſic, be reduced to rule, and methodically taught. In a nation, whoſe common ſpeech is thus rendered muſical, muſic itſelf will make a proportional progreſs. The maſters in that art, will eſtabliſh the uſe of accents upon invariable principles, and teach the art of regulating the ſpeaking, as they do that of the ſinging voice. All who are deſirous of opening the way to honour and preferment to their children, will not fail to have them ſo inſtructed, while the ear is uncorrupt, and the organs of ſpeech are flexible. Thus all public ſpeakers, will become uniform in their uſe of accents; and their auditors, accuſtomed to this uniformity, will of courſe catch it: and thus, a muſical ſpeech, will, in time, ſpread through a whole people, and uniformly prevail, among all ranks and claſſes of men. This progreſs of the regular accentual language to its perfection, is not deduced merely from ſpeculation; but, were there occaſion for it, might be ſhewn by very convincing arguments, to have been the real hiſtory of the advancement of the Greek, from its moſt rude, to its moſt refined ſtate.

I ſhall now endeavour, in the ſame manner, to trace the progreſs of the other mode of ſpeech, which I called the emphatical.

I have ſaid that the emphatical language, was that which was originally ſpoken, in all barbarous countries,

countries, as the mode of uttering our ſentiments dictated by Nature herſelf. I have ſhewn the cauſe of the firſt deviations from this mode, to be a love of variety, which is alſo a natural principle in man. I have pointed out the ill effects of this variety, when not regulated by juſt laws of proportion. I have ſhewn by what means, ſuch a proportion was introduced, and how a muſical ſpeech, became the vernacular one of a whole people. Of the accentual ſpeech, I have mentioned two kinds; one, verbal, the other, ſentential. In the former, every word had its accent; in the latter, accents fell upon certain words, only as they happened to be placed in the ſentence. The nature of the verbal accents, both in their irregular and regular ſtate, has been ſufficiently explained. It now remains to examine thoſe of the ſentential kind.

The only nations of antiquity that we know of, who uſed verbal accents, were the Greeks and Romans. The only modern one are the Scots; unleſs the Chineſe alſo be an exception. All other nations, as far as we can judge, have fallen into the mode of ſentential accents. Sentential accents I have already explained to be, certain elevations and depreſſions of the voice, which fall at random upon words, according as they happen to be placed at the beginning, middle, or end of ſentences, and which are uſed in all ſentences alike. Such ſort of accents, it is evident, can have no connexion with meaning; and not being adjuſted to each other by any rule of proportion, cannot flatter the ear; conſequently they can neither be uſeful, nor ornamental in ſpeech. That accents of this ſort are wholly arbitrary and fantaſtical, I have already ſhewn, not only from the

example of different nations, uſing thoſe of different kinds, but that of the inhabitants of the ſeveral provinces and counties of the ſame kingdom.

It is only by a reformation of this abuſe, that the emphatical language, or that of Nature, can be reſtored; and when reſtored, it is by pains and culture alone, that this language of Nature can be brought to the higheſt degree of perfection, of which the human ſpeech is capable. Great advances have been made towards this, by the polite well-educated natives of England; and to point out the means of effecting the reſt, is the main end I have in view in delivering this courſe.

It is certain that the few natives of England who ſpeak their language correctly, are entirely free from all tone, ariſing from ſentential accents; and uſe no change of notes in common diſcourſe, but what reſults from the meaning or ſentiments. This was probably effected, without any formed deſign on the part of men, in the following manner. We know that not only in Scotland, Ireland, and Wales, the natives of each uſe a different intonation, as well as pronunciation, in uttering Engliſh; but likewiſe in the ſeveral counties of England itſelf. In former days, therefore, we are to ſuppoſe that the nobility and gentry, reſiding chiefly in the country, partook of the dialect of the place where they lived; and when the ſplendour of a court, buſineſs of parliament, and other affairs, drew them to the capital, they brought with them their ſeveral brogues or modes of intonation. Such a variety of dialects will not long be ſuffered in a ſeat of politeneſs; and the eſtabliſhment of a uniformity of ſpeech, as well as manners, will gradually take place. The diſagreeableneſs of tones, in all the different dialects,

to

to ears unaccuſtomed to them, will make them reject all alike. This will neceſſarily end in the reſtoration of the true natural mode of ſpeech, I mean that of the emphatic kind, in which, no changes of note in the voice will be uſed, but what reſult from meaning and ſentiment. There will be no other difference between this mode of ſpeech, and that uſed by people in a ſtate of barbariſm, than what will naturally flow from more poliſhed manners. The boiſterous loudneſs of the ſounds, will be ſoftened down, and rendered more temperate; and the harſhneſs of the notes, ſmoothed by proportions more agreeable to the ear. But ſtill this mode of ſpeech will extend no farther than the influence of the court can reach, and will be confined to people in polite life. The provinces and counties will ſtill retain their own dialects. Nay, in the very metropolis itſelf, there may be two different modes of ſpeech eſtabliſhed; one, at the court end of the town; the other, in the city. And in fact we find this to be the caſe both in France and England. The reaſon that this true mode of utterance has hitherto been circumſcribed in ſuch narrow bounds, and confined chiefly to common diſcourſe, even among thoſe who are in poſſeſſion of it; without having made its way yet into all the various branches of public delivery, which the nature of our conſtitution requires, and where it would be of the greateſt benefit, ſhall hereafter be ſhewn. At the ſame time infallible means will be pointed out, whereby it may be univerſally diffuſed through all ranks of people, in whatever part of the globe Engliſh ſhall be taught, according to the propoſed method.

Having explained at large, the nature of the two kinds of language, as diſtinguiſhed into accen-

tual, and emphatical; it may be a matter of curioſity, to examine which of the two, upon a fair compariſon, merits the preference? Though the diſcuſſion of this point may be conſidered as of little uſe, farther than ſpeculation, yet if it leads us to a diſcovery, that the mode of utterance which has fallen to our ſhare, is in its own nature ſuperiour to that of the ancients, it may induce us to take pains to carry it to perfection, and obtain that ſuperiority over them, to which we are thus entitled. In comparing them, let us ſuppoſe them both in a ſtate of perfection. The accentual, certainly was, among the ancients: the emphatical, through want of attention, never has been ſo, among us. But as the former has been wholly loſt to us, the compariſon can never be brought to the teſt of experiment; and therefore we are reduced to the neceſſity of conſidering the point only hypothetically.

In order to judge which kind of language is beſt, we muſt firſt conſider what are the ends, which ought to be propoſed, in all attempts to bring language to perfection. They are two; one for uſe, the other for pleaſure. To attain the uſeful end, it is neceſſary to be able to communicate, all that paſſes in the mind of one man, to others. To attain the pleaſurable end, that this ſhould be done in ſuch a way, as to delight and flatter the ear. The former, is the eſſential, the latter, the ornamental part of diſcourſe. All that paſſes in the mind of man, may be reduced to two claſſes, which I ſhall call Ideas, and Emotions. By ideas, I mean, all thoughts which riſe, and paſs in ſucceſſion, in the mind of man: by emotions, all exertions of the mind, in arranging, combining, and ſeparating its ideas: as well as all the effects produced on the mind itſelf, by thoſe ideas,

ideas, from the more violent agitation of the paſſions, to the calmer feelings, produced by the operations of the intellect and fancy. In ſhort, thought, is the object of the one; internal feeling, of the other. That which ſerves to expreſs the former, I call the language of ideas; and the latter, the language of emotions. Words, are the ſigns of the one; tones, of the other. Without the uſe of theſe two ſorts of language, it is impoſſible to communicate, through the ear, all that paſſes in the mind of man. But there is an eſſential difference between the two, which merits our utmoſt attention. The language of ideas is wholly arbitrary; that is, words, which are the ſigns of our ideas, have no natural connexion with them, but depend purely upon convention, in the different ſocieties of men, where they are employed; which is ſufficiently proved, by the diverſity of languages, ſpoken by the different nations of the world. But it is not ſo with regard to the language of emotions. Nature herſelf has taken care to frame that for the uſe of man; having annexed to every act, and feeling of the mind, its peculiar tone, which ſpontaneouſly breaks forth, and excites in the minds of others, tuned invariably by the hand of Nature in uniſon to thoſe notes, analogous emotions. Whenever therefore man interferes, by ſubſtituting any other notes, in the room of thoſe, which Nature has annexed to the acts and feelings of the mind, ſo far the language of emotions is corrupted, and fails of its end. For the chords of the human heart, thus tuned in uniſon to the natural notes only, will never vibrate in correſpondence to thoſe of the artificial kind. Theſe artificial notes are at beſt inſignificant; when not regulated by certain rules of proportion, as in the irregular accentual,

tual, they are diſcordant to the ear, and deform utterance; and when reduced to the niceſt muſical proportion, as in the regular accentual, the utmoſt effect they can produce, is, to delight the ear, and amuſe the fancy. But whether this be not purchaſing a ſenſual, or fantaſtic gratification, at too dear a rate, by ſacrificing to it that endleſs variety of notes, annexed by Nature to that endleſs variety of thoughts and emotions, may juſtly bear a diſpute. And however high my idea of the ancient orators may be, and whatever powerful effects may have been produced by their mode of delivery, I cannot help thinking that, with the ſame ſkill and ability in all the other branches of oratory, they would have produced effects ſtill more powerful, had they delivered themſelves in a language conſtituted like ours, the language of Nature, unſophiſticated by Art. This may be illuſtrated by an inſtance of a ſimilar kind; for I believe it will be allowed, that the fineſt opera, with all the charms and expreſſion of muſic, and performed in the beſt manner poſſible, however it may delight the ear, and captivate the fancy, will not make an equal impreſſion on the mind, or move the paſſions to ſo high a degree, as a well-acted tragedy, delivered with all the energy of emphatic ſpeech.

From this account of emphaſis, the proper uſe of it in reading, is clearly pointed out; and is to be acquired by a due degree of attention and practice. Every one who underſtands what he reads, cannot fail of finding out each emphatic word; and his buſineſs then is to mark it properly, not by ſtreſs only, as in the accented ſyllables, but by a change of note, ſuited to the matter, which conſtitutes the eſſence of emphaſis. If it be aſked how the proper change of note is always

always to be hit upon, my anſwer is, that he muſt not only underſtand, but feel the ſentiments of the author; as all internal feeling muſt be expreſſed by notes, which is the language of emotions; not words, the language of ideas. And if he enters into the ſpirit of the author's ſentiments, as well as into the meaning of his words, he will not fail to deliver the words in properly varied tones. For there are few people who ſpeak Engliſh without a provincial tone, that have not the moſt accurate uſe of emphaſis, when they utter their ſentiments in common diſcourſe; and the reaſon that they have not the ſame uſe of it, in reading aloud the ſentiments of others, is owing to the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expreſſive tones of ſpeech, are ſuppreſſed, and a few artificial, unmeaning, reading notes are ſubſtituted in their room; which will be made more clear when I come to treat of ſtops.

There is no article, in which more frequent miſtakes are committed, than in this important one of emphaſis, both with regard to ſtreſs and tone. The chief reaſon, of this general abuſe of emphaſis, ſeems to be, that children are taught to read ſentences, which they do not underſtand; and as it is impoſſible to lay the emphaſis right, without perfectly comprehending the meaning of what one reads, they get a habit either of reading in a monotone, or if they attempt to diſtinguiſh one word from the reſt, as the emphaſis falls at random, the ſenſe is uſually perverted, or changed into nonſenſe. The way to prevent this, is, to put no book into their hands, which is not ſuited to their ſlender capacities; and to take care that they never read anything, the meaning of which they do not fully comprehend.

comprehend. The beſt way, indeed, of furniſhing them with leſſons for a long time, would be to take down their common prattle, and make them read it, juſt as they ſpeak it; only correcting any bad habits they may have acquired in their utterance. Thus they will early be initiated into the practice of conſidering reading, to be nothing more than ſpeaking at ſight, by the aſſiſtance of letters; in the ſame manner as ſinging by ſight is performed in muſic, by the help of notes. And as it is certain that Nature, if left to herſelf, directs every one in the right uſe of emphaſis, when they utter their own immediate ſentiments, they will have the ſame unerring rule to guide them after they have been written down; and in proceſs of time, by conſtant practice in this way, they will be able to deliver the ſentiments of others, from books, in the ſame manner. This will be found the beſt method, not only of giving them a juſt and natural delivery in reading, but alſo of enſuring it to them when they come afterwards to ſpeak in public.

With regard to perſons more advanced in life, who have contracted a habit of neglecting, or miſemploying emphaſis in reading, the beſt way to remedy this will be, to dedicate a certain portion of time every day to reading aloud ſome paſſages from books, written in an eaſy, familiar ſtyle; and, at every ſentence, let them aſk themſelves this queſtion: How ſhould I utter this, were I ſpeaking it as my own immediate ſentiments? In that caſe, on what words ſhould I lay the emphaſis, and with what change of notes in the voice? Though at firſt they may find, that their former habit will counteract their endeavours in this new way, yet, by perſeverance, they will not

not fail of ſucceſs; particularly if they will get each ſentence by heart, for ſome time, and revolve it in their minds with that view, without looking at the book. Nor ſhould they be diſcouraged by frequent diſappointments in their firſt attempts, but repeat the ſame ſentence over and over, till they have ſatisfied themſelves. For it is not the quantity that they read, which is to be regarded in this caſe, but the right manner of doing it; and when they ſhall have maſtered that in ſome inſtances, they will afterwards make a rapid progreſs, towards accompliſhing it in all.

The next article to be conſidered is that of pauſes or ſtops.

Nothing has contributed ſo much, and ſo univerſally, to the corruption of delivery, as the bad uſe which has been made of the modern art of punctuation, by introducing artificial tones into all ſentences, to the excluſion of the natural; for the teachers of the art of reading, in order to diſtinguiſh, with greater accuracy, the ſtops from each other in utterance, annexed to them different notes of the voice, as well as different portions of time. Thoſe which marked an incomplete ſenſe, had an elevated note of the voice joined to them; thoſe which marked a complete ſenſe, a depreſſed, or low note. This uniform elevation and depreſſion of the voice, in all ſentences alike, produced a new kind of tone, which may be termed the reading brogue; with which all who learned to read, even ſuch as were free from every other kind, became infected. I have often tried an experiment, to ſhew the great difference between theſe two modes of utterance, the natural, and artificial; which was, that when I found a perſon of vivacity, delivering his ſenti-

ments with energy, and of courſe with all that variety of tones which Nature furniſhes, I have taken occaſion to put ſomething into his hand to read, as relative to the topic of converſation; and it was ſurpriſing to ſee, what an immediate change there was in his delivery, from the moment he began to read. A different pitch of voice took place of his natural one, and a tedious uniformity of cadence, ſucceeded to a ſpirited variety; inſomuch, that a blind man in company, would hardly conceive, that the perſon who read, was the ſame with him who had been juſt ſpeaking. Nor is this brogue confined to reading only, but in general has made its way into all the ſeveral branches of public ſpeaking: And this, from an obvious cauſe. Boys are accuſtomed to repeat their leſſons, declamations, &c. in the ſame manner as they read. This mode is not only confirmed in them by habit, but they acquire a predilection for it. They conſider this ſpecies of delivery, which they have been taught, as far ſuperior to that kind, which comes of courſe, without any pains, and therefore judge it the moſt proper to be uſed on all public occaſions. Thus has this unnatural mode of utterance, ſpread itſelf in the ſenate-houſe, the pulpit, the bar, the ſtage, and every place where public declamation is uſed; inſomuch that the inſtances of a juſt and natural elocution, are very rare: the want of which is moſt ſenſibly, and generally felt in our churches.

Our neighbours, the French, are not altogether in the ſame predicament with us, with regard to this article, though it is ſtill in a very imperfect ſtate among them. For though they have been employed more than a century, in regulating and refining their tongue, ſtill it is, as with us, the written,

written, not the ſpoken language, which has been the chief object of their attention. There is one article of ſpeech, indeed, which they have thoroughly aſcertained, and reduced to rule; I mean pronunciation. But as to the art of delivery, it has never ſo much as been thought of among them; and all their treatiſes of rhetoric and oratory, have, for their object, like ours, not ſpeech, but only compoſition in writing. The art of reading, as taught there, differs from our's in one eſſential article, which has been the main cauſe of the difference between their public elocution and our's; in which they certainly have a great ſuperiority over us. The article I mean is this; they have laid it down as a maxim, that children are to be taught to read in a perfect monotone; and this monotone is ever after uſed by them in reading works of all ſorts, whether in poetry or proſe; and, from cuſtom, is conſidered by the French, as the only juſt manner of reading. Nothing, certainly, can be more abſurd, nothing more contrary to common ſenſe, nature, and taſte, than this mode of reading. Yet it is attended with one advantage, that public elocution is not infected by it, as it is by our method. The monotone is confined wholly to reading; but, in all public declamation, the ſpeakers indulge themſelves in the free uſe of that variety, which is natural to them; and their preachers, who deliver their diſcourſes from memory, not notes, have an elocution more animated, more varied, more juſt than our's, and produce proportional effects upon their auditors. But this method of reading, was a poor expedient, to bring about a reformation in one of the articles of delivery: for it is probable, that the firſt motive towards eſtabliſhing this principle in the

the art of reading, was to put an end to the different tones uſed by people of the different provinces, by making all read alike in one uniform tone. But this, with regard to the article of reading, was only ſubſtituting one evil, and perhaps a worſe one, in the room of another; and with regard to the more important uſe of delivery, whether from memory, or extemporaneous, it produced no effect at all; as each, in that caſe, reſumed his own habitual tone of utterance. They who were in a ſituation of acquiring a propriety of ſpeech in converſation, from being bred among thoſe who ſpoke with purity, retained the ſame in public delivery; while they, whoſe utterance was vitiated, by being bred up among thoſe, whoſe provincial tones, or other irregularities of ſpeech, prevailed in private diſcourſe, brought the ſame faults with them into public alſo. Thus, in comparing the two different methods, uſed in England and France, in teaching the art of reading; we find that the former, carries a taint in its root, which ſpreads through all the branches of elocution, withers the tree, and will never ſuffer it to bear fruit: whereas the latter is perfectly inoffenſive, does neither harm nor good, and leaves nature and cuſtom to take their courſe. Now this view of theſe two methods, may ſerve to point out a third to us; which, avoiding equally the monotony of the French, on the one hand; and the adventitious reading tones of the Engliſh, on the other; ſhould teach the art of reading, upon principles of pure and correct ſpeaking.

Beſide the abuſe of ſtops, by introducing a falſe intonation, which I have laid open; the art of punctuation itſelf, has always been in a very imperfect ſtate, with regard to its profeſſed end,

that

that of dividing periods and ſentences properly, into their reſpective members. * 'Stopping, like 'ſpelling, has, at different periods of time, and 'by different perſons, been conſidered, in a great 'meaſure, as arbitrary, and has had its different 'faſhions; nor are there, at this day, any ſure 'general rules eſtabliſhed, for the practice of that 'art. It is evident, that to mark the ſtops pro-'perly in writing, every perceptible ceſſation of 'ſound in the voice, ought to have a mark; but 'this is far from being the caſe in the preſent 'practice of punctuation; continual inſtances 'occurring, where the voice ought to be ſuſ-'pended, without any comma appearing; and 'inſtances as frequent, where commas appear in 'places, in which there ought to be no ſuſpenſion 'of the voice. The truth is, the modern art of 'punctuation, was not taken from the art of 'ſpeaking, which certainly ought to have been 'its archetype; and probably would, had that 'art been ſtudied and brought to perfection by 'the moderns; but it was in a great meaſure 'regulated by the rules of grammar, which they 'had ſtudied; that is, certain parts of ſpeech are 'kept together, and others divided by ſtops, ac-'cording to their grammatical conſtruction, often 'without reference to the pauſes uſed in diſcourſe. 'And the only general rule, by which pauſes can 'be regulated properly, has been either unknown, 'or not attended to: which is, that pauſes, for 'the moſt part, depend upon emphaſis. I have 'already ſhewn that words are ſufficiently diſtin-'guiſhed from each other, by accent; but to 'point out their meaning when united in ſen-'tences, emphaſis, and pauſes, are neceſſary.

* Lect. on Elocution, L. 5th.

Accent,

'Accent, is the link which connects ſyllables 'together, and forms them into words: emphaſis, 'is the link which connects words together, and 'forms them into ſentences, or members of ſen-'tences; but, that there may be no miſtake to 'which emphaſis the words belong, at the end of 'every ſuch member of a ſentence, there ought 'to be a perceptible pauſe. If it be aſked, why 'a pauſe ſhould any more be neceſſary to em-'phaſis, than to accent? or why emphaſis alone 'will not ſufficiently diſtinguiſh the members of 'ſentences without pauſes, as accent does words 'from each other? the anſwer is obvious; that 'we are pre-acquainted with the ſounds of the 'words—and cannot miſtake them when diſtinctly 'pronounced, however rapidly; but we are not 'pre-acquainted with the meaning of ſentences, 'which muſt be pointed out to us by the ſpeaker; 'and as this can only be done, by evidently ſhew-'ing what words appertain to each emphatic one, 'unleſs a pauſe be made at the end of the laſt 'word, belonging to the former emphatic one, 'we ſhall not be able to know at all times, 'whether the intermediate words, between two 'emphatic ones, belong to the former, or the 'latter; which muſt breed a perpetual confuſion 'in the ſenſe. Through the want of a proper 'ſtop of this ſort, there is a paſſage in the play 'of Macbeth, which, as it has been uſually 'ſpoken on the ſtage, and read by moſt people, 'is downright nonſenſe; I mean an expreſſion of 'Macbeth's after he had committed the murder, 'where he ſays,

Will all great Neptune's ocean waſh this blood
Clean from my hand? No—theſe my hands will
rather

'The

The multitudinous sea incarnardine,
Making the green one—red.

'Now the last line pronounced in that manner, 'calling the sea the *green one*, makes flat nonsense 'of it. But if the pause be made in the proper 'place, as thus—Making the green—o'ne red—'here is a most sublime idea conveyed, that his 'hands dipped into the sea, would change the 'colour of the whole ocean into *one* entire red.'

There is a line in the Fair Penitent, which, for many years, was spoken by the most celebrated actor of these times, in the following manner—

West of the town—a mile among the rocks,
Two hours ere noon to-morrow I expect thee,
Thy single arm to mine.

It is a challenge given by Lothario to Horatio, to meet him at a place a mile's distance from the town, on the west side, well known by the name of *The Rocks*. And this would have been evident, had there been a comma after the word mile—as—

West of the town a mile, among the rocks, &c.

Whereas by making the pause after the word town, and joining *mile* to the latter part,

West of the town—a mile among the rocks—

the ridiculous idea is conveyed, that they had a mile's length of rocks to scramble over; which made Quin sarcastically observe, that they would run great risque of breaking their shins, before they reached the appointed place of combat.

The best way of getting over the faulty habit of reading, contracted by following such erroneous guides, as the stops usually are, would be, in those of an age sufficiently mature, to copy such passages

paſſages from authors, as they mean to ſerve for their daily exerciſes in reading aloud, without marking any ſtops at all. In this way, the ſenſe alone muſt guide them, in the right uſe of the pauſes; nor will they have any thing to miſlead them. When they have had ſufficient practice in this manner, to be able to make out the ſentences with eaſe, let them return to the printed books, in which they are to purſue the ſame rule, by giving their whole attention to the meaning of the words, and being as utterly regardleſs of the ſtops, as if they were not there. Though at firſt they may be puzzled at the ſight of the ſtops, and from their former long habit, may be apt frequently to relapſe into their old method, yet by perſevering in their attention to the words only, they will in time, pay as little regard to the ſtops, as if they had been wholly obliterated.

As to children, the ſureſt way to prevent the ill conſequences ariſing from the uſe, or rather abuſe of ſtops, will be to teach them to read without points, according to the practice of the ancients, who never uſed any, and continue them in this way till they become expert in it. This will neceſſarily keep their attention to the meaning of what they read, perpetually awake; otherwiſe it will be impoſſible for them to make any ſenſe of the paſſages, as they will not, on any other terms, be able to divide them into their proper ſentences, or the ſentences into their ſeveral members. Whereas in the other way of being taught to read by the aid of ſtops, they are little attentive to the ſenſe or context; and think they have done all that is neceſſary, when they have pronounced the words, and obſerved the ſtops, in the manner they were inſtructed to do.

It

It was before obſerved, that they are generally taught to read in books, whoſe full meaning they cannot comprehend; and therefore it is impoſſible they ſhould give any attention to the ſenſe. This habit early contracted, is afterwards transferred to books, whoſe meaning they might fully comprehend, if they did but pay due attention to it; but their accuſtomed negligence in that article, ſtill continues in its full force; and they either miſs the ſenſe by their own falſe reading, or if they even perceive it themſelves, they do not deliver it in a way, proper to point it out to others. It is inconceivable to thoſe, who have not well conſidered the ſubject, how much the progreſs of knowledge, and true taſte, is retarded on this account; for in this ſlovenly, inaccurate manner of reading, there are only a ſet of confuſed ideas floating in the mind, without their due order and preciſion; the ſenſe of the author is often miſtaken, or perverted; the ſpirit evaporates, and all the grace, and delicacy of ſentiment, are loſt. The famous Biſhop of Cloyne, ſeems to have been fully convinced of this, when among his other queries, he put the following one: Q. Whether half the learning of theſe kingdoms be not loſt, for want of having a proper delivery taught in our ſchools and colleges?

LECTURE

LECTURE III.

HAVING, in my former Lectures, laid open all the fundamental principles of the Art of Reading, and eſtabliſhed rules to direct us in the proper exerciſe of that art; I ſhall now proceed to confirm the theory, by practical obſervations, and illuſtrate the rules, by examples. For this purpoſe, I ſhall begin with comments upon the mode of reading the Church-ſervice; which I have pitched upon rather than any other piece of Engliſh compoſition, becauſe it is the only one publicly and conſtantly read, and therefore open to every one's obſervation, in judging of the propriety of thoſe comments.

There is not any thing which can ſhew the low ſtate of the Art of Reading among us, in a ſtronger light, than the general complaint, that the ſervice of the Church is ſo ſeldom delivered with propriety. At firſt view, one would be apt to imagine, that in a ſettled ſervice, open to all to be ſtudied and examined at leiſure, every one, by ſuitable pains, might make himſelf maſter of the proper manner of reading it. It is this miſtaken notion, which makes the laity ſo forward to lay the blame at the door of ſuch of the clergy, as do not perform this part of the office well; attributing it wholly to neglect, and the want of taking proper pains. Whereas the true cauſe of the defect, is, the erroneous manner in which all

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are taught to read, by perſons utterly diſqualified for the office. They are originally ſet wrong upon principle, and yet think themſelves right. How is it poſſible therefore, that they ſhould ſet about amending faults, of which they are not yet conſcious? And when this faulty manner has taken root, by cuſtom and a length of years, how difficult, nay impoſſible would it be, even ſuppoſing they were made conſcious of it, to change ſuch habits, without the aſſiſtance of ſkilful perſons, to point out the particulars in which they are faulty, and ſhew how they are to be amended! And where are ſuch to be found? As to any information they might receive from their friends or acquaintance, they would be but little the better for it; as they probably are as unſkilled in the art, and deficient in the practice, as themſelves; even ſuppoſing they were willing to give them ſuch information: but it is well known how ſhy men are upon that head in all articles, unleſs called upon to do ſo. And the man who wants ſuch information, from a conſciouſneſs of his deficiency, is yet reſtrained from applying for it, by a falſe ſhame; conſidering it as a diſgrace to acknowledge, that he did not know how to read, at that time of life. For this is the light in which they conſider it, confounding under one term, two very diſtinct things, that of mere reading, and reading well. In learning to read, two very different ends may be propoſed. The one, that of ſilent reading, to enable us to underſtand authors, and ſtore our minds with knowledge; the other, that of reading aloud, by which we may communicate the ſentiments of authors to our hearers, with perſpicuity and force. All our pains have been employed in accompliſhing the former

former end; and with regard to the latter, we are either ſet wrong by falſe rules, or left wholly to chance. Now, if it were known that to arrive at perfection in the art of reading in the latter ſenſe, would require much time and pains, even ſuppoſing it were taught by a regular ſyſtem of rules and ſkilful maſters; ſurely it could never be conſidered as a diſgrace to any one, to be deficient in ſuch an art, who, far from having precepts to guide, or maſters to teach him, ſhould be miſled by falſe lights, in the very firſt principles of the theory, and corrupted by bad examples, in the practical part. For the benefit of ſuch as are deſirous of getting rid of their bad habits, and diſcharging that important part of the ſacred office, the reading of the liturgy, with due decorum, I ſhall firſt enter into a minute examination of ſome parts of the ſervice, and afterwards deliver the reſt, accompanied by ſuch marks, as will enable the reader, in a ſhort time, and with moderate pains, to make himſelf maſter of the whole. And though this may ſeem to be chiefly calculated for the uſe of the clergy, yet it will be found the very beſt leſſon that could be given to all others, in the art of reading. In making my comments, I ſhall not ſelect paſſages from the different parts of the ſervice, but take them in their order as they lie in the Prayer-book, beginning with ſome of the texts that are uſually read before the exhortation. But firſt it will be neceſſary to explain the marks, which you will hereafter ſee throughout the reſt of this courſe. They are of two kinds; one, to point out the emphatic words, for which purpoſe I ſhall uſe the grave accent of the Greek [`].

The other, to point out the different pauſes or ſtops, for which I ſhall uſe the following marks:

For

For the ſhorteſt pauſe marking an incomplete ſenſe, a ſmall inclined line, thus ,
For the ſecond double the time of the former, two ,,
And for the third or full ſtop, three ,,,
When I would mark a pauſe, longer than any belonging to the uſual ſtops, it ſhall be by two horizontal lines, as thus =
When I would point out a ſyllable that is to be dwelt on ſome time, I ſhall uſe this mark ˉ
or a ſhort horizontal over the ſyllable.
When a ſyllable ſhould be rapidly uttered, this ˘
or a curve turned upwards; the uſual marks of long and ſhort quantity in proſody.

The reaſon for my uſing new marks for the ſtops, is this. They who have been accuſtomed to aſſociate reading notes to the ſtops, will, on the ſight of them, be apt to fall into their old habit; and as the new marks are free from ſuch aſſociation of ideas, they will be more likely to be guided, in all the changes of their voice, by the ſenſe only.

I have often heard the following verſe read in this manner.

'Enter no't into judgment with thy ſe'rvant O Lord, for in thy ſi'ght ſhall no man living be ju'ſtified.'

Here the words, *not*, *ſervant*, *ſight*, *juſtified*, between which it is impoſſible to find any connexion, or dependance of the one on the other, are principally marked. By theſe falſe emphaſes, the mind is turned wholly from the main purport and drift of the verſe. Upon hearing an emphaſis upon

upon *not*, it expects quite another concluſion to make the meaning conſiſtent; and inſtead of the word *for*, which begins the latter part of the ſentence, it would expect a *but*; as, Enter no't into judgment with thy ſervant, O Lord, *but* regard me with an eye of mercy. When it hears the emphaſis on *ſe'rvant*, it expects alſo another concluſion; as, Enter no't into judgment with thy ſe'rvant, O Lord, but enter into judgment with thoſe who are not thy ſervants. And by the emphaſes on the words *ſight*, and *juſtified*, the true meaning is not conveyed. But if read in the following manner, 'Enter not into ju'dgment with thy ſervant' Ō Lōrd" for' in th'y ſight' ſhall no man li'ving be juſtified.'—the whole meaning becomes obvious, and we ſee that there is a great deal more implied, than the mere words would expreſs, without the aid of proper emphaſes. 'Enter not into ju'dgment with thy ſervant' O Lord"'—That is, enter not, O Lord, into the ſeverity of judgment with thy ſervant—'for' in thy ſight'—which is all-piercing, and can ſpy the ſmalleſt blemiſh—'ſhall no man li'ving be juſtified'—No man on earth, no not the beſt, ſhall be found perfect, or ſufficiently pure, to ſtand the examination of the eye of purity itſelf.

Upon this ſentence thus pronounced, the following beautiful paſſage in Job, may be a comment.

'How then can man be juſtified with God, or how can he be clean that is born of woman? Behold even to the moon, and it ſhineth not; yea the ſtars are not pure in his ſight. How much leſs, man, that is a worm, and the ſon of man, which is a worm.'

As

As the firſt neceſſary ſtep towards getting into a good habit, is to get rid of a bad one, I ſhall point out the faults that are uſually committed in reading the ſervice; and afterwards propoſe the amendments.

The Exhortation I have often heard delivered in the following manner:

'Dearly beloved brethren, the ſcripture moveth us in ſundry places to acknowledge and confeſs our manifold ſins and wickedneſs. And that we ſhould not diſſemble nor cloke them before the face of Almighty God our Heavenly Father, but confeſs them with an humble lowly penitent and obedient heart, to the end that we may obtain, forgiveneſs of the ſame, by his infinite goodneſs and mercy. And altho' we ought at all times humbly to acknowledge our ſins before God, yet ought we moſt chiefly ſo to do when we aſſemble and meet together. To render thanks for the great benefits we have received at his hands, to ſet forth his moſt worthy praiſe, to hear his moſt holy word, and to aſk thoſe things that are requiſite and neceſſary as well for the body as the ſoul. Wherefore I pray and beſeech you as many as are here preſent, to accompany me with a pure heart and humble voice to the throne of the heav'nly grace, ſaying after me.'

In the beginning of this exhortation, we uſually find, that the clergyman's eye is fixed on the book, and that he utters the words as mere matter of form; but, ſurely, the truly Chriſtian and affectionate addreſs, with which it commences, from a paſtor to his flock, ought to be made with earneſtneſs, and his eyes looking round the whole congregation. 'Dearly beloved brethren!'—And then there ſhould a pauſe of ſome length enſue, to give them time to collect themſelves,

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and awaken their attention to the ſolemn duty they are about to perform. Whereas, in the other way, when the eye is on the book, the congregation cannot feel it as an immediate addreſs to them; eſpecially when they find that there is no pauſe after this addreſs, but that he immediately runs on to the next ſentence, which has no connexion with it, miſled by the falſe pointing of a comma after the words, 'Dearly beloved brethren,' which ought to have been marked by what is called a point of admiration. In the latter part of the firſt period, 'but confeſs them with an humble lowly penitent and obedient heart, to the end that we may obtain, forgiveneſs of the ſame, by his infinite goodneſs and mercy'—there are ſeveral faults committed. In the firſt place, the four epithets preceding the word heart, are huddled together, and pronounced in a monotone, diſagreeable to the ear, and enervating to the ſenſe; whereas each word riſing in force above the other, ought to be marked by a proportional riſing of the notes in the voice; and, in the laſt, there ſhould be ſuch a note uſed as would declare it at the ſame time to be the laſt—'with an humble' lowly' penitent' and obedient heart, &c.' At firſt view it may appear, that the words humble and lowly, are ſynonimous; but the word lowly, certainly implies a greater degree of humiliation than the word humble. The word, penitent, that follows, is of ſtronger import than either; and the word, obedient, ſignifying a perfect reſignation to the will of God, in conſequence of our humiliation and repentance, finiſhes the climax. But if the climax in the words, be not accompanied by a ſuitable climax in the notes of the voice, it cannot be made manifeſt. In the following part of the ſentence,

tence, 'to the end that we may obtain' forgiveneſs of the ſame" there are uſually three emphaſes laid on the words, *end, obtain, ſame*, where there ſhould not be any, and the only emphatic word *forgiveneſs*, is ſlightly paſſed over; whereas it ſhould be read—'to the end that we may obtain forgiv'eneſs of the ſame,' keeping the words *obtain* and *forgiveneſs*, cloſely together, and not diſuniting them, both to the prejudice of the ſenſe and cadence. The following words, 'by his infinite goodneſs and mercy,' loſe much of their force by the manner of repeating them; whereas, by interjecting a pauſe between the words, *his*, and *infinite*, as, 'by his' in'finite goodneſs and mercy,' we not only pay the proper reverence due to the Deity, whenever he is mentioned, but there is ſuperadded, by this means, a force to the word, *infinite*, coming after the pauſe, which alone can make us have an adequate conception of thoſe attributes in him, *whoſe mercy endureth for ever*—'by his' in'finite goodneſs and mercy.'—'And àltho' we ought at all times'—Here the accent of the word althó', is changed, and put upon the firſt ſyllable, áltho'; and this ſyllable being pronounced in the ſame quantity as the word all, which follows ſoon after, occaſions a repetition of the ſame ſound ſo ſuddenly, as to be diſagreeable to the ear; and the want of the due change of note on the word, *all*, obſcures the ſenſe—'and áltho' we ought át all times'—whereas, in the right way of pronouncing it, 'and althó' we ought at àll times'—the repetition of the ſame ſound is avoided, and the following meaning is evidently implied; though we ſhould embrace every opportunity, when we are alone, and in private meditation, to confeſs our

ſins before God, yet we ought moſt chiefly ſo to do, when we aſſemble and meet together, to join in acts of public worſhip. Here, alſo, there is often an unfortunate emphaſis on the word, *ſo*, inſtead of the word, *chiefly*, 'yet ought we moſt chiefly ſò to do, &c.' and this ariſes from not giving the due emphaſis to the word, *all*, in the former part of the ſentence, which would have ſhewn the neceſſity of giving a correſpondent force to the word, *chiefly*, in the latter. 'And although we ought at all times' humbly to acknowledge our ſins before God" yet ought we moſt chiefly ſo to do' when we aſſemble and meet together' to render thanks' for the great benefits that we have received at his hands, &c.' Nothing is more frequent than to give the tone of a full-ſtop at the end of the former part of the ſentence, as thus—'yet ought we moſt chiefly ſo to do when we aſſemble and meet together.' What, at any time, in aſſemblies of amuſement and feſtivity? No, it is only when we aſſemble and meet together, *to render thanks for the great benefits* we have received at his hands, &c. In this, and what follows, a diſtinct enumeration is made, of the ſeveral parts whereof the public worſhip is compoſed. *To render thanks' for the great benefits that we have received at his hands"* Thankſgiving. *To ſet forth his moſt worthy praiſe"* by pſalms and hymns. *To hear his moſt holy word"* in the Leſſons. *And to aſk thoſe things, that are requiſite and neceſſary, as well for the body, as the ſoul"* the prayers. On which account, the ſeveral ſentences containing the diſtinct parts of the ſervice, ought to be kept more detached from each other, than they uſually are; and the words peculiarly expreſſive of each branch of the ſervice, ſhould chiefly be made emphatical.

emphatical. 'To render tha'nks' for the great benefits that we have received at his hands'' to ſet fòrth his moſt worthy pràiſe'' to hèar' his moſt holy wor'd'' and to a'ſk thoſe things' which are requiſite and neceſſary' as well for the body' as the ſoul''' Whereas, in the uſual way of running theſe ſentences into one another, the auditor has no time to obſerve the diſtinctneſs of the parts; and I believe it has ſeldom occurred to any one, that in theſe four ſentences, are ſeparately enumerated, the four capital branches of the church ſervice. 'Wherefore I pray and beſeech you as many as are here preſent'—This is the way in which that paſſage is uſually delivered; but, ſurely, a more particular and perſonal addreſs, would have more force to call up attention, than this vague and general one; which will be done only by placing the emphaſis on the word *you*. 'Wherefore I pray and beſeech yòu' as many as are here preſent, &c.' That is, I pray and beſeech you, and each individual of you, here preſent, to accompany me, &c. for that is what is implied in the words '*as many as are here preſent*;' it is addreſſing them in detail, each individual of the number there preſent; and if theſe words be not taken in that ſenſe, they are a mere tautology; for if they had only a general meaning, like the word, *you*, they would expreſs nothing more, than what had been already done by that word.

I ſhall now read the whole, in the manner I have recommended; and if you will give attention to the marks, you will be reminded of the manner, when you come to practiſe in your private reading.

'Dearly belo'ved brethren!=The ſcripture moveth us' in ſu'ndry places' to acknowledge and confeſs our manifold ſins and wickedneſs" and that we ſhould not diſſe'mble nor clòke them' before the face of Almighty God' our Hea'venly Father" but confeſs them' with an humble' lowly' penitent' and obèdient heart' to the end that we may obtain forgi'veneſs of the ſame' by his" i'nfinite goodneſs and mercy"' And althó we ought at âll times' humbly to acknowledge our ſins before Go'd" yet ought we moſt chiefly ſo to do' when we aſſèmble and meet together' to render than'ks' for the great benefits we have received at his hands" to ſet forth' his moſt worthy pràiſe" to hèar' his moſt hòly word" and to a'ſk thoſe things' which are requiſite and nèceſſary' as well for the bo'dy' as the ſòul"' Wherefore I pray and beſeech yōu' as ma'ny as are here preſent' to accompany mè' with a pûre heart' and hu'mble voice' to the throne of the heavenly grace' ſaying after me.'

Now, to examine the Confeſſion in the ſame way.

'Almighty and moſt merciful Fâther.'—Here the greateſt ſtreſs is uſually laid on the word, *Father*; whereas it ought to be on the attribute *mèrtiful*. We are making a confeſſion of our ſins, and imploring pardon for them of God; and it is upon the greatneſs of his mercy, that we preſume to approach him in this manner, or to hope for pardon; which is implied in the words properly read—'Almighty' and mōſt me'rciful Fa'ther—' Another fault here committed, is the dropping the voice at the end, as if it were a full ſtop; whereas, it is evidently an incomplete member of a ſentence, as would appear if it were immediately followed by the ſubſequent

ſequent one, which belongs to it, without the reader's being interrupted by the congregation. But that interruption ought to make no change in the proper manner of delivering it, which ſhould be in a ſuſtained note, and which the reader would uſe, were he to continue it without ſuch interruption. 'Almighty' and moſt merciful Father' we have erred and ſtrayed from thȳ ways' like loſt ſheep'"' These two laſt words are often run into one another, and pronounced as if they were but one; inſtead of 'like loſt ſheep,' it is read, 'like loſsſheep.' We have followed too muc'h the devices and deſires of our own hearts.' Here, by laying the ſtreſs on the word, *much*, there is no more implied, but that we have given way to our inclinations more than we ſhould do; and that may admit of being interpreted, but in a ſmall degree. But when it is repeated thus—'We have followed tòo much' the devices and deſires of our own hearts' it implies, in a great degree, there are no boundaries fixed to our wanderings; and not only ſo, but the tone of voice accompanying that emphaſis, includes at the ſame time ſelf-condemnation, and contrition. 'We have followed tòo much' the devices and deſires of our own hearts. We have offended againſt thy holy laws. We have left undo'ne thoſe things which we ought to have do'ne; and we have do'ne thoſe things which we ought not to have do'ne.' In which way of reading, the repetition of the word, *done*, four times in ſo ſhort a ſpace, and in the ſame tone, is at once diſagreeable to the ear, and obſcures the meaning. But in the right way of reading it—'We have left u'ndone' thoſe things which we ought to have do'ne" and we have do'ne thoſe things' which we ought no't

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to have done'" The two emphaſes placed on the two negatives, make the word, *done*, with which they are connected, paſs unnoticed by the ear; and the different notes of voice, uſed to the ſame word, twice repeated with emphaſis, give at once an agreeable variety to the ear, and enforce the meaning to the underſtanding. Which is no more than this; 'We have left u'ndone' what we ought to have do'ne; and we have done' what we ought not to have done' what we ought no't to have done. And there is no health i'n us.' In this way the ſtreſs is improperly laid upon, *in*, and the important word, *health*, is paſſed over unmarked. It ſhould be read--'and there is nō heal'th in us—But thou O Lord have mercy upo'n us miſerable offenders. In this way of running the words of the invocation one into another, all reverence to the Deity is loſt—'But thou O Lord; Whereas, by interjecting a ſmall pauſe before the immediate addreſs to him by name, and at the ſame time lowering the voice, in token of reſpect, the manner would be ſuch, as alone can become a creature, addreſſing his Creator. 'But thou' Ō Lōrd' have mercy upo'n us' miſerable offenders'" In theſe words, here, as well as in all other places where they are repeated, it is uſual to lay the emphaſis on the inſignificant word, *upon*, inſtead of the important one, *mercy*; by ſaying,—'have mercy upo'n us'—inſtead of 'have me'rcy upon us' miſerable offenders.'—'Spare thou them O God which confeſs their faults.' In the firſt part of the ſentence, the words, *thou them*, when run too cloſely together, have a bad effect on the ear. 'Spare thou them'—which may be avoided by a ſmall ſeparation of thoſe words; as, 'Spāre thou' the'm'

the'm' O God' which confe'ſs their faults.—Reſtore thou them that are penitent.' Here is a repetition of the ſame words, *thou them*, which has a ſtill worſe effect on the ear, and is to be remedied in the ſame way. 'Reſtō-e thou' the'm that are penitent. According to thy promiſes' declared unto mankind in Chriſt Jeſu our Lord'' And grant O moſt merciful Father for his ſake'—Here we have another inſtance of the want of reſpect to the Deity, by not making the proper pauſe before the immediate addreſs to him; and indeed the ſame may be obſerved throughout the whole ſervice. It ſhould be read thus: And grant' Ō mōſt me'rciful Father' for hi's ſake' that we may hereafter' live a go'dly' rìghteous' and sòber life'' to the glory of thy holy name.

In reading the Abſolution, it is uſual to begin it in the ſame manner, and tone of voice, as if it were a prayer addreſſed to the Almighty, inſtead of ſpeaking of him, and delivering a commiſſion in his name. As thus—'Almighty God! the Father of our Lord Jeſus Chriſt'—inſtead of the authoritative tone of one ſpeaking in his name, and who has received *power* and *commandment* from him, to declare his gracious pleaſure to his people. The words, as they ſtand, have indeed the ſame air, as ſeveral pravers beginning in the ſame manner: which probably has betrayed moſt into the ſame mode of delivering them. But whoever will ſuppoſe them to be preceded by the article, *the*, which is underſtood, as thus—*The* Almighty God, Father of our Lord Jeſus Chriſt, &c will immediately ſee the neceſſity of uſing a tone very different from that of ſupplication; and will eaſily bring himſelf to the uſe of it.—'Who deſireth not the death of a ſi'nner, but rather

that

that he may tur'n from his wickedneſs and live.' Here the emphaſes on the words, *ſinner*, in the firſt part, and, *turn from his wickedneſs* in the latter, obſcure the main purport of the ſentence; which is, The Almighty takes no pleaſure in ſeeing a ſinner periſh everlaſtingly (which is implied in the *death of a ſinner*), but wiſhes rather, by a courſe of penitence and reformation, he may receive eternal life; which is implied in the word, *live*. How ſtrongly marked therefore ſhould words be of ſuch powerful import! 'And hath given power and commandment to his miniſters, to declare and pronounce to his people being penitent'—The words, by being thus huddled together, loſe much of their import and clearneſs. But read in the following way—And hath given po'wer' and commàndment to his miniſters'' to declàre and pronoùnce to his people'—the different parts of each member of the ſentence, and their reference to each other, are diſtinctly pointed out. He hath given to his miniſters command, ment' to declare'' and power' to pronounce' the abſolution of ſins—upon a certain condition. Ought not the condition then, to be particularly marked and enforced, inſtead of being ſlurred over as it uſually is? 'to declare and pronounce to his people being penitent the abſolution, &c.' ſhould it not have the ſolemnity of a pauſe, both before and after it, accompanied by a lower tone of voice, to give it its due weight? As thus—to declare, and pronounce to his people' being penitent' the abſolution' and remiſſion of their ſins. 'He pardoneth and abſolveth all them that truly repent, &c.' Here the obſervation formerly made, recurs, of the ſlight manner in which the Almighty is often mentioned, and which muſt be much

much more ſtriking on this occaſion, where his miniſter is commanded in his name, to declare his pleaſure to his people, upon ſo important an article. Surely this cannot be done with too much ſolemnity, and may be effected by dwelling with a tone of reverential awe, on the relative which ſtands for his name, followed by a ſuitable pauſe; thus—He″ pardoneth and abſolveth all them that truly repen't′ and unfeignedly believe his holy Goſpel.—' Wherefore let us beſeech him to grant us true repentance, &c.' In this, as in all other places, where there is a particular addreſs to the congregation, it is to be wiſhed that it were brought more home to them, by force of emphaſis on the proper word; as thus—Wherefore let us beſeech him to grant u's′ true repentance—that is, let us all who are here aſſembled, unite to beſeech him that we may be made fit partakers of this covenant; the covenant juſt before publiſhed to all Chriſtians. From which, each paſtor takes occaſion to exhort his own particular flock, earneſtly to pray to God, that they may partake of it.

Theſe are the principal faults uſually committed in reading the Abſolution. Others, of ſmaller note, I ſhall not expatiate on, but leave them to each one's obſervation, by reading the whole in what appears to me to be the right manner.

' Almighty God′ the Father of our Lord Jeſus Chriſt′ who deſireth not the dea'th of a ſinner′ but rather that he may turn from his wickedneſs′ and li'ye″ and hath given po'wer′ and commandment to his miniſters′ to decla're and pronoùnce to his people′ being pe'nitent′ the abſolution and remiſſion of their ſins″ He″ pardoneth and abſolveth all them that truly repen't′ and unfeignedly

believe his holy gospel." Wherefore let us beseech him' to grant us' true repentance' and his holy spirit" that those things may please him' which we do at this present' and that the rest of our life hereafter' may be pure and holy" so that at the last' we may come to his eternal joy' through Jesus Christ our Lord'"

I now come to the Lord's prayer. Nothing can shew the corrupt state of the art of reading, or the power of bad habit, in a stronger light, than the manner, in which that short and simple prayer, is generally delivered. In the first words of it, 'Our Father which art in Heaven'—that false emphasis on the word, *art*, has almost universally prevailed. This strong stress upon the affirmative, *art*, looks as if there might be a doubt, whether the residence of God were in Heaven, or not; and the impropriety of the emphasis will immediately appear, upon changing the word we are accustomed to, to another of the same import. For instance, should any one instead of saying—Our Father who restdest in Heaven—read—Our Father who resìdest in Heaven, the absurdity would be glaring. The other consequently should be read in the same way—'Our Father' which art in Heaven'—with the emphasis upon Heaven, and the voice somewhat raised. I have known a few who have seen this mistake, and to avoid it, have run into another errour, as thus—'Our Father whichart in Heaven,' making the two words, *which* and *art*, appear but as one, by too precipitate an utterance—whichart—They should be pronounced distinctly, but without any stress; and this will be accomplished, in spite of habit, by frequent trials, if care be taken to reserve the emphasis for the word Heaven, as thus—'Our Father' which art in Heaven' hallowed be thy name'=

name'=' Thy kingdom come, thy will be done on Earth as it is in Heaven.'—By running the words and members of the ſentences thus into each other, the importance of the ſentiments, and the relation which one member of the ſentence bears to the other, are loſt. The firſt, expreſſes a wiſh for the coming of the promiſed kingdom of Chriſt; the other, a deſire of the conſequences to be expected from the coming of that kingdom, that the will of God may be done on Earth, as it is in Heaven; which we are told will be the caſe, when Chriſt begins his reign. The meaning of the firſt, is the ſame as if it were written—May thy kingdom come; but the word, *may*, being underſtood, its place ſhould be ſupplied by a ſmall pauſe before the word, *come*—' thy kingdom' come" and after a due pauſe, to let ſo ſolemn a wiſh make its proper impreſſion, the reaſon of this wiſh, that is, in order that the will of God may be done on Earth, as it is in Heaven, ſhould be diſtinctly pointed out, by a ſmall pauſe before the words, *on Earth*, and, *in Heaven*, as thus—' Thy kingdom' come" thy will' be done' on Earth' as it i's' in Heaven'—with the emphaſis on the word, *be*, and a pauſe before it, to correſpond with the pauſe and emphaſis, before, and on, the word, *come*; as there is the ſame reaſon for both, *may*, being here underſtood, as in the former caſe; ' may thy kingdom come" may thy will be done" and upon the abſence of that optative, the emphaſis, in order to ſupply its place, ſhould be transferred to the auxiliary, *be*, as it is in all other caſes. By reading it in the uſual way, miſled probably by falſe pointing, they make theſe two, detached ſentences, utterly independent of each other. Whereas in the other way, the latter is a conſequence of, and cloſely connected with, the former. ' Thy kingdom' come"

come" thy will' be done' on ea'rth' as it i's' in Hea'ven—' and from this reading only can the true meaning of the paſſage be diſcloſed.—'Give us this da'y our dàily bread'—Here the emphaſis on the word, *day*, is unfortunately placed, both with regard to ſound and ſenſe. The ear is hurt, by the immediate repetition of the ſame ſound, in the word daily—'Give us this da'y our dàily bread'—And the true meaning is not conveyed; for this is ſuppoſed to be a prayer to be daily uſed, and a petition to be daily preferred, compoſed for our uſe by him, who bade us take no thought for the morrow; wherefore it ſhould be thus pronounced—'Give us thi's day' our daily brea'd"—'And forgive us our treſpaſſes, as we forgive them, that treſpaſs againſt us.'—There are ſo many faults committed, in this manner of reading the ſentence, that to enter into a minute examination of them, would take up too much time unneceſſarily; as I apprehend that the bare reading of it in the right manner, will carry conviction with it, and needs no other comment. 'And forgive u's' our treſpaſſes' a's we' forgive the'm' who treſpaſs againſt u's.' I muſt here, however, ſhew the neceſſity there is, for laying a ſtrong emphaſis on the little word, *as*, which is always ſlurred over; becauſe that particle, implies the very condition on which we expect forgiveneſs ourſelves, that is, in like manner as we grant it to others. There is another fault committed by ſome, in removing the accent from the laſt ſyllable of the word, *forgi've*, to the firſt; as, 'Give us this day our daily bread, and for'give us our treſpaſſes, &c.' by which they ſeem to make an oppoſition between the words, *give* and *fo'rgive*, where there is none intended; than which nothing can be more abſurd and puerile.—'And lead us not into

into temptation, but deliver us from evil.'—It were to be wiſhed, for obvious reaſons, that the ſtrong emphaſis on the word, *lead*, were transferred to the word, *temptation*; inſtead of ſaying, 'and leàd us not into temptation'—that it were read—'and lead us not into temptàtion, but deliver us from evil—'For thine is the kingdom, and the power, and the glory, for ever and ever.'—In this way of reading, the fine cloſe of this admirable prayer, is changed in its movement, from the ſolemn and majeſtic, to a comic and cantering pace. 'For thine is' the kingdom' and the power' and the glory' for ever' and ever.' The meaſure in this way, to ſpeak in the proſodial language, becomes purely amphibrachic, uſed only in comic poems and ballads; whereas by making a pauſe after the word, *thine*, and ſeparating the other members of the ſentence, the movement becomes chiefly anapæſtic, full of force and dignity.—'For thìne' is the kingdom" and the power" and the glory" for ever' and ever.'

I ſhall now read the whole in the propoſed manner.

'Our Fā'ther' which art in Hea'ven' hallowed be thy name=Thy kingdom' co'me" thy will' bè done on ea'rth' as it i's' in Hea'ven=Give us th'is day' our dàily brea'd'" And forgive u's' our treſpaſſes' a's we' forgive th'em' that treſpaſs againſt u's'" And lead us not into temptàtion' but deliver us from evil=For thìne' is the kingdom" and the power" and the glory" for ever' and ever=.'

'O Lord open thou our li'ps'—In this way of reading, the addreſs to God ſeems only to be, to open our mouths, which ſurely does not require his intervention; but when the emphaſis is placed right, as thus—'Ō Lōrd' open thou our lips'—the figurative meaning ſtarts forth, which is, do thou

thou inſpire us with a true ſpirit of thy devotion; 'and our mouth ſhall ſhew forth thy praiſe.'

Ō Gōd′ make ſpēed to ſave us″

Ō Lōrd′ make hàſte to help us″′

'Glory be to the Father, and to the Son, and to the Holy Ghoſt.'—To give a due ſolemnity to this, and to prepare the hearer's attention to the three perſons, to each of whom glory is to be attributed, I would recommend a ſmall pauſe, before the naming of the firſt perſon, and a longer one after that, and the ſecond; as thus—'Glory be′ to the Fàther″ and to the So'n″ and to the Hōly Ghòſt″′ As it wàs′ in the begi'nning″ i's nòw″ and e'ver ſha'll be′ world without end″

Prāiſe ye′ the Lòrd″

The Lord's name bè praiſed=′

Thus far I have been minute in my obſervations, becauſe it will ſave me the trouble of commenting upon ſimilar faults, when they occur in the reſt of the ſervice; and as thoſe which are moſt generally committed throughout, have been laid open in the courſe of this diſcuſſion, I ſhall content myſelf hereafter, with reading and marking the remainder of the uſual ſervice, in a proper way; and ſhall reſerve my comments only for ſuch paſſages, as are moſt difficult, or in which the moſt glaring faults are committed. For a diſcuſſion throughout equally minute, would run theſe diſcourſes to an unreaſonable length.

'O come′ let us ſi'ng unto the Lōrd″ let us heartily rejoice′ in the ſtren'gth of our ſalvàtion″′

Let us come before his preſence with thankſgi'ving″ and ſhew ourſelves gla'd in him′ with pſālms″′

For the Lord′ is a grēat Go'd″ and a great Ki'ng′ above àll Gods″

In

In hi's hands' are all the corners of the earth'' and the ſtrength of the hills' is his alſo'''

The sēa is hi's, and hè made it' and hi's hands prepared the drȳ land'''

Ō come' let us worſhip and fall do'wn'' and knēel before the Lōrd our Maker'''

For Hē' is the Lord our God'' and wē' are the people of hi's paſture' and the ſheep of hi's hand'''

To day' if you will hèar his voice' hàrden not your hearts' as in the provocàtion' in the day of temptàtion in the wilderneſs''

When your fathers tem'pted me' pròved me' and sāw my works'''

Fòrty years long' was I grièved with this generation'' and ſaid' it is a people that do er'r in their heārts' for they have not known mȳ ways''

Unto whom I ſwàre in my wràth' that they ſhou'ld not enter into mȳ reſt'''

Glōry be' to the Fàther'' and to the So'n'' and to the Hòly Ghòſt''

As it wa's' in the begi'nning'' is' nòw'' and ever ſha'll be' world without end'''' Amen'''

Next follows the Te Deum.

We práiſe thēe' Ō Gōd'' we acknow'ledge thee to be the Lòrd'''

All the ea'rth' doth wòrſhip thee' the Fäther everla'ſting'''

To thēe' all ângels cry aloud'' the hea'vens' and āll the powers therein''

To thēe' Cherubin and Seraphin continually do cry'

Hōly'' Hōly'' Hōly' Lord God of Sabaoth'''

Heaven' and earth' are full of the majeſty of thȳ glory'''

The

The glōrious company of the apo'ſtles' prāiſe thee"

The gōodly fellowſhip of the pro'phets' praiſe thee"

The nōble army of màrtyrs' prāiſe thee"

The hōly Church' thro'out all the wor'ld' doth acknowledge thèe

The Father' of an i'nfinite majeſty!"

Thine honourable' true' and ònly Son"

Alſo the Hō'ly Gh'ō:ſt' the co'mforter"

Thoū art the Kin'g of Glory' Ō Chriſt"

Thou art the everla'ſting Son of the Father"

When thou tookeſt upon thee to deli'ver man' thou didſt not abhor the virgin's womb"

When thou hadſt overco'me the ſharpneſs of dea'th" thou didſt òpen the kingdom of heaven' to āll helīevers"

Thou ſitteſt at the rīght hānd of Go'd' in the glōry of the Fāther"

We belieye' that thou ſhalt co'me to be our judge"

We the'refore prāy thee' he'lp thy ſervants' whom thou haſt redèemed' with thy precious blood"

Make them to be numbered with thȳ ſaints' in glōry everlaſting"

Ō Lōrd' ſāve thy people' and ble'ſs thine heritage"

Go'vern them' and lift them u'p for ever"

Dāy by dày' we ma'gnify thee"

And we worſhip thȳ name e'ver' world without end"

Vouchſafe' Ō Lōrd' to keep us thi's day without ſin"

Ō Lōrd' have me'rcy upon us" have mer'cy upon us"

Ō Lōrd'

Ō Lōrd' let thy mercy li'ghten upon us" as our tru'ſt is in thēē"'

Ō Lōrd' in thée have I truſted' let me ne'ver be confounded=

Ō be jo'yful in the Lórd' āll ye lan'ds" ſerve the Lōrd with gla'dneſs' and come before his preſence' with a ſo'ng"'

Be ye ſùre' that the Lōrd' Hē is Go'd" it is Hè that hath made us' and not wē' ourſe'lves" we are hi's people' and the ſheep of his paſture"'

Ō go your way into his gàtes' with thankſgi'v-ing" and into his coùrts' with pràiſe" be than'kful unto him' and ſpeak goo'd of his name"

For the Lōrd' is grà'cious" his mèrcy' is ever-laſting" and his trùth' endureth from generàtion to generation=

Glory be, &c.'

It is not part of my province, to deſcant upon the propriety of appointing theſe hymns to be read, as part of the church ſervice; though, ſurely, they ſeem much better calculated for ſinging. But ſince it is a neceſſary part of the ſervice, nothing can be more abſurd, than delivering them in the uſual cold monotonous manner. What can be more incongruous to the matter, than ſuch a mode of uttering the following verſe—

'O come let us ſing unto the Lord, let us heartily rejoice in the ſtrength of our ſalvation—

Or this

'O be joyful in the Lord all ye lands, ſerve the Lord with gladneſs, and come before his preſence with a ſong.'

Surely hymns, ſuch as theſe, ought to be delivered in tones of that enthuſiaſtic ardour, which naturally reſult from a heart filled with admiration,

tion, love, and gratitude, towards its great Creator and Benefactor.

After these follows the Creed.

'I believe in Go'd' the Fāther Ālmighty' maker of heaven and earth" and in Jēsus Chrīst' his only Son' ōur Lord"' Who was conceived' by the Holy Ghost" bòrn' of the Virgin Mary" su'ffered' under Pontius Pilate" was crùcified' dea'd' and bu'ried" he descended into he'll" the third day he ròse agaĭn from the dead" he a'scended into heaven" and sitteth on the rìght hand of God' the Father Ālmighty" from thence' he shall come to ju'dge' the quic'k and the dea'd"' I believe in the Hōly Ghōst" the hōly ca'tholic church" the commùnion of sàints" the forgi'veness of sins" the resurre'ction of the body" and the life everlasting.'

This Creed will admit of little change in the notes of the voice. It ought to be pronounced with distinctness and solemnity; to which nothing will contribute so much, as a due observation of the pauses, in the sentences, and their several members. There is one wrong emphasis constantly used here, which gives a false meaning to the passage, where it is said—'the third day he rose agai'n from the dead.' Now, rising again, certainly means rising twice. As when we say of a man, he was thrown on the ground, and *ròse* again; he was thrown a second time, and rose *agai'n*. In the first instance, the word *again* is redundant, and is a mere mode of speech. In the second it is necessary, and has its true meaning. That sentence therefore ought to be read thus—'The third day, he ròse agaĭn from the dead.'

'The Lōrd' bè wīth you.'

Here the emphasis ought to be on the auxiliary verb, *be*, as, *may*, the sign of the optative, is omitted,

omitted, as was mentioned in a former caſe. This adds to the ſolemnity of the wiſh. Whereas, in the common way of repeating it, 'The Lord be with you,' it is exactly the ſame as the common mode of expreſſion, in bidding farewell.

'And with thȳ ſpi'rit.

Let us prāy'''

Lōrd' have me'rcy upon us''

Chrīſt' have me'rcy upon us'

Lōrd' have me'rcy upon us=

Our Father, &c. as before.

Ō Lōrd' ſhew thy me'rcy upon us''

And grant us thy ſalvàtion'''

Ō Lōrd' ſave the Ki'ng''

And mercifully hèar us' when we càll upon thee.

Endue thy mi'niſters' with rìghteouſneſs''

And make thy chòſen people' joyful'''

Ō Lōrd' ſàve thy people''

And ble'ſs thine inhèritance''

Give pēace in oùr time' Ō Lŏrd''

Becauſe there is nòne other that fighteth for us' but ònly thōu' Ō God'''

Ō God' make clèan our hearts within us''

And take not thy hōly ſpirit from us=

Ō Gōd' who art the aùthor of pèace' and lòver of co'ncord'' in knowledge of whòm' ſtandeth our ete'rnal life'' whoſe ſe'rvice' is perfect freedom'' defend u's' thy humble ſervants' in āll aſſaults of our e'nemies'' that we' fùrely truſting in th'y defence' may not fear the power of a'ny adverſaries' thro' the might of Jeſus Chriſt' oūr Lōrd=

Ō Lōrd' our heavenly Father' almighty and everlaſting God'' who haſt sāfely brought us to

the

the begi'nning of this day" defend us i'n the ſame with thy mighty power" and grant that thi's day' we fall into nō ſi'n' neither run into any kind of dánger" but that āll our dòings' may be ordered by th'y governance' to do ālways tha't is righteous in th'y ſight' thro' Jeſus Chriſt' oŭr Lōrd=

Ō Lōrd' our hea'venly Father' high and mighty' King of kings' Lord of lords' the ònly Ruler of princes' who doſt from thy throne behold all the dwellers upon earth" moſt heartily we beſeech thee' with thy favour to behold' our moſt gracious ſovereign Lord' King George" and ſō repleniſh him with the grace of thy holy ſpirit' that he may àlway incline to thȳ wi'll' and walk in thȳ way" Endue him ple'nteouſly' with hea'venly gifts" grant him in health and wealth lo'ng to live" ſtren'gthen him' that he may vanquiſh and overcome àll his enemies" and finally' after thi's life' he may attain everla'ſting joy and felicity' thro' Jeſus Chriſt' oūr Lōrd=

Almīghty Gōd' the fountain of all goodneſs' we humbly beſeech thee to bleſs our gracious Queen Charlotte' his Royal Highneſs George Prince of Wales' and all the Royal family" Endùe them with thy hòly ſpi'rit" enric'h them with thy hea'venly gràce" pro'ſper them with all ha'ppineſs" and bring them to thine everla'ſting kingdom' thro' Jeſus Chriſt our Lord=

Almīghty' and everla'ſting Gōd' who alòne worke'ſt great marvels" ſend down upon our Biſhops' and Curates' and all congregations committed to their charge' the healthful ſpirit of thȳ grace" and that they may trùly pleaſe thee' pour upon them the conti'nual dew of thȳ bleſſing" Grant this' Ō Lōrd' for the ho'nour of our advocate and mediator' Jēſus Chrīſt=

Almīghty

Almīghty Gōd' who haſt given us grace at thi's time' with o'ne accōrd to make our common ſupplications unto thee" and doſt promiſe that when two or three are gathered together in thȳ name' thou wilt grànt their requeſts" fulfil nòw' Ō Lōrd' the deſires and petitions of thy ſervants' as may be moſt expèdient for them" granting us' in thi's world' knowledge of thy trūth' and in the world to co'me' life everla'ſting=

The gràce' of our Lō.d Jēſus Chrīſt" and the lo've' of God" and the fe'llowſhip" of the Hōly Ghōſt" bè with us all e'vermore'=

Upon the foregoing prayers I ſhall only make a few remarks. In that for the King, the following paſſage is often thus read.—Moſt heartily we beſeech thee with thy favour, to behold our moſt gracious ſovereign Lord King George'—By which falſe pauſes the paſſage is rendered abſurd. It is evident in the firſt part of the ſentence, that the words —' with thy favour to behold'—ſhould be kept together, preceded and followed by a ſmall pauſe —' moſt heartily we beſeech thee' with thy favour to behold' our moſt gracious Sovereign Lord King George'—in which way of reading the laſt words, without any pauſe, ' Lord King George' the title given to his Majeſty appears ludicrous, inſtead of the proper and ſolemn one given to him by interjecting the due pauſe—' our moſt gracious Sovereign Lord' King George.'

In pronouncing the benediction in the uſual way, as thus—' The gràce' of our Lord Jeſus Chriſt, and the lo've' of God" and the fe'llowſhip' of the Holy Ghòſt'—all its ſolemnity and force is loſt. The three diſtinct attributes, referred to the three perſons in the Godhead, ought to be pointed out by due emphaſes and pauſes. ' The gràce' of our

our Lord Jeſus Chriſt" and the lo've' of God" and the fe'llowſhip' of the Holy Ghoſt" be wi'th us all' evermore.' In the laſt part, by laying the ſtreſs upon the unimportant prepoſition, *with*, the pious and ardent wiſh, included in the benediction, is loſt, which can only be manifeſted by a forcible emphaſis on the words, *be*, and *all*, 'bè with us àll, evermore'= on, *bè*, as expreſſive of the wiſh, which was before explained; on, *all*, as extending the benediction to the whole, and each individual of the congregation.

I ſhall now proceed to ſuch parts of the Evening Service, as are not contained in that of the morning.

'My ſoul doth ma'gnify the Lōrd' and my ſpirit hath rejo'iced' in Gōd my Sāviour"

For he hath regarded the lo'wlineſs of his handmaiden"'

For behold from he'nceforth' āll generations ſhall call me bleſſed"

For Hē that is mìghty hath magnified me" and Hòly is his name"'

And his mercy is on them that fear him' throughout all generations"'

He hath ſhewed ſtre'ngth with his àrm" He hath ſcattered the pròud' in the imagination of their hearts"'

He hath pŭt dōwn the mīghty' from their ſeat" and hath exàlted' the hu'mble and mēēk"'

He hath filled the hu'ngry' with goo'd things" and the ric'h' he hath ſent em'pty away"'

Hē' remembring his mèrcy' hath holpen his ſervant Iſrael" as he pro'miſed to our forefathers Abraham and his ſeed for ever=

Glory be, &c.

Lord' now letteſt thou thy ſervant depart in pèace' according to thy wor'd"

For

For' mine eyes have ſeen thy ſalvation"
Which thou haſt prepared before the face of all people"

To be a light' to lìghten the Ge'ntiles" and to be the glòry of thy people I'ſrael=

Ō Gōd' from whom all hōly desìres' all gōod coùnſels' and all jūſt wor'ks do proceed" give unto thy ſervants' tha't pēace' which the world can no't give" that both' our hearts may be ſet to obèy thy commandments' and alſo' that by thēe' we' being defended from the fear of our enemies' may paſs our time in reſt and quìetneſs' thro' the merits of Jēſus Chrīſt' our Saviour=

Lighten our darkneſs we beſeech thee' Ō Lord' and by thy great me'rcy' defend us from all perils and dangers of thi's night' for the love of thy ònly Son' our Sāviour' Jeſus Chrīſt'=

LECTURE

LECTURE IV.

The LITANY.

Ō Gōd the Fàther" ōf Heavēn" have me'rcy upon us' miſerable ſinners"'

Ō Gōd the So'n" Redeèmer of the wor'ld" have me'rcy upon us' miſerable ſinners"'.

Ō Gōd the Hōly Ghōſt" proceèding from the Fàther and the So'n" have me'rcy upon us' miſerable ſinners"'

Ō hōly' bleſſed' and glōrious Tri'nity" threè Pe'rſons' and o'ne Go'd" have me'rcy upon us' miſerable ſinners=

Reme'mber not' Lōrd' oùr offences' nor the offences of our foreſàthers" neither take thou ve'ngeance of our ſins"' Spare us' gōod Lōrd" ſpàre thy people' whom thou haſt redēemed with thy moſt pre'cious bloo'd' and be not an'gry with us for e'ver"

Spàre us' gōod Lōrd"'

From all èvil and miſchief"' from ſi'n" from the cra'ftſ and aſſaùlts of the de'vil" from thȳ wràth" and from everla'ſting damnàtion'

Gōod Lōrd deli'ver us"'

From all bli'ndneſs of heàrt" from prìde' vainglòry' and hypo'criſy" from e'nvy' hàtred and ma'lice" and all uncha'ritableneſs'

Good, &c.

From lìghtning' and te'mpeſt" from plàgue' pe'ſtilence' and fa'mine" from ba'ttle' and mu'rder" and from ſu'dden dea'th"'

Good, &c.

From

From all sedi'tion' privy conspi'racy' and rebe'llion" from all fàlse doctrine' he'resy' and schis'm" from hàrdness of heàrt' and contem'pt of thy word and commandment'

Good, &c.

By' the mystery of thy hō'ly incarnàtion" by' thy hōly nati'vity' and circumci'sion" by' thy ba'ptism' fa'sting' and temptàtion'

Good, &c.

By thine a'gony and bloo'dy swea't" by thy cro'ss and pa'ssion" by thy pre'cious dea'th and bu'rial" by thy glòrious resurre'ction and asce'nsion" and by the coming of the Hōly Ghōst'

Good, &c.

In all time of our tribulàtion" in all time of our wea'lth" in the hour of dea'th" and in the day of ju'dgment'

Gōod Lōrd deli'ver us=

=Wē sinners' do besèech thee to hèar us' Ō Lord Gōd" and that it may please thee to rule and govern thy hōly Chu'rch universal' in the rìght way"'

We besèech thee to heàr us' gōod Lōrd"'

That it may please thee' to kèep' and strengthen' in the trùe worshipping of thee' in rīghteousness' and hōliness of life' thȳ sèrvant George' our most gracious Ki'ng and Governor"'

We, &c.

That it may please thee' to rule his heart' in thy fāith' fèar' and lōve" and that he may evermore have affìance in thee' and ever seek th'y honour and glory"

We, &c.

That it may please thee' to be his defe'nder' and kèeper" giving him the vi'ctory over āll his e'nemies"'

We, &c.

That it may pleaſe thee' to ble'ſs and preſe'rve our gracious Queen Charlotte" his Royal Highneſs George Prince of Wales" and all the Royal family"

We, &c.

That it may pleaſe thee' to illùminate all biſhops' prieſts' and deacons' with trùe knowledge and underſtanding of thy word" and that bōth by their preaching' ānd li'ving' they may ſet it fòrth' and ſhew it accordingly"

We, &c.

That it may pleaſe thee, to endue the Lords of the Coùncil' and ālł the nobi'lity' with gràce' wi'ſdom' and underſta'nding"

We, &c.

That it may pleaſe thee' to bleſs' and keep the ma'giſtrates" giving them grace to execute ju'ſtice' and to maintain trùth"

We, &c.

That it may pleaſe thee' to bleſs' and keep' àll thy people"

We, &c.

That it may pleaſe thee' to give to àll nations' unity' peace' and concord"

We, &c.

That it may pleaſe thee' to give u's an heart to lo've' and drea'd thēe" and diligently to li've after thy commàndments"

We, &c.

That it may pleaſe thee' to give to all thy people increàſe of grace' to hear meekly thy word" and to receive it with pùre affection" and to bring fōrth the frūits of the ſpi'rit"

We, &c.

That it may pleaſe thee', to bring into the way of trùth' all ſu'ch as have e'rred' and are deceived"

We, &c.

That

That it may pleaſe thee' to ſtren'gthen' ſuch' as do ſtan'd" and to comfort' and help the weàk-hearted" and to ràiſe up' them that fàll" and finally to beat dōwn Sàtan under our feet"'

We, &c.

That it may pleaſe thee' to ſuccour' help' and comfort' āll that are in danger' neceſſity' and tribulation"

We, &c.

That it may pleaſe thee' to preſerve all that tra'vel' by land' or by water" all women làbouring of chìld" all ſi'ck perſons' and young chi'ldren" and to ſhew thy pity upon all pri'ſoners and ca'p-tives"

We, &c.

That it may pleaſe thee' to defend' and provide for' the fàtherleſs children' and wi'dows" and all that are de'ſolate' and oppreſſed"'

We, &c.

That it may pleaſe thee to have me'rcy upon āll men"'

We, &c.

That it may pleaſe thee' to forgi've our enemies' perſecutors' and ſlanderers' and to tu'rn their heārts"'

We, &c.

That it may pleaſe thee' to gi've' and preſer've to our uſe' the kindly frùits of the earth' ſo as in dùe time we may enjoy them"'

We, &c.

That it may pleaſe thee' to gi've us trùe re-pe'ntance" to forgive us all our ſi'ns' ne'gligences' and i'gnorances" and to endue us with the grace of thy Hòly Spirit' to amen'd our lives according to thy holy wo'rd=

We beſèech thee to hear us' gōod Lord=

=So'n of God' we beseèch thee to hèar us''

Ō La'mb of God' that takeſt awa'y the ſi'ns of the world'

Grant us thȳ pēace''

Ō La'mb of God' that takeſt awày the ſi'ns of the world'

Have me'rcy upon us'''

Ō Chrīſt' hèar us''

Lōrd' have me'rcy upon us''

Chrīſt' have me'rcy upon us''

Lōrd' have me'rcy upon us=

I ſhall now make a few obſervations upon ſome paſſages in the above ſervice.

In the opening of the Litany, there is ſomething ſo wrong in the compoſition, that it will be very difficult to ſet it right by any mode of reading. The uſual way of delivering it—'O God the Father of Heaven'—certainly does not make it ſenſe. God may properly be ſtyled the Creator of Heaven, as well as of Earth; but as we ſhould be ſtruck with the impropriety of calling him the Father of Earth, cuſtom alone could prevent our perceiving, that it is equally abſurd, to ſtyle him the Father of Heaven. Beſides, there is evidently intended here, in the opening of the Litany, a diſtinct addreſs to each of the Perſons of the Trinity; not only by their different appellations, but by ſpecific attributes to each. Thus in the addreſs to God the Son, he is peculiarly characteriſed as Redeemer of the world. In that to the Holy Ghoſt, as, Proceeding from the Father and the Son. The like was probably intended with regard to the addreſs to God the Father, at the opening, by the words, '*of Heaven*,' as conſidering that to be peculiarly his province,

as

as that of the Earth, more immediately belonged to our Redeemer. If this was the intention, as it certainly ought to have been, of the writer, it is ſo obſcured by the ill choice and arrangement of the words, that all the world have miſtaken it. Had he inſerted the word, Ruler, or Creator, the ſenſe would then have been plain, and the compoſition perfect; as thus—'O God the Father! Ruler of Heaven, &c.

O God the Son! Redeemer of the world, &c.

O God the Holy Ghoſt! proceeding from the Father and the Son, &c.'

There is no doubt, that as it was intended that the opening of the Litany, ſhould be, by a diſtinct addreſs to each of the three Perſons of the Trinity, this intention ſhould have been manifeſted in the firſt inſtance of the addreſs, to the firſt Perſon, God the Father; which it is not at all, in the manner in which it is always delivered—'O God the Father of Heaven'—for this is not God the Father, conſidered as one of the Perſons of the Trinity, that is, the Father of Jeſus Chriſt, or God the Son; but expreſsly, God the Father of Heaven; and therefore has no relation to, or connexion with, the two following invocations, to God the Son, and God the Holy Ghoſt. The only way to remedy this defect, is, by making a pauſe after—'God the Father'—as I have read and marked it—Thus—O God the Father' of Heaven—That is, peculiarly God of Heaven, as we ſtyle the Son, our Saviour and Redeemer, more peculiarly Lord of Earth. This may at firſt ſeem uncouth from its novelty, but the reaſon for it will ſoon appear, and its propriety be made manifeſt.

In

In that part of the Litany, where we pray for a deliverance from all kinds of evil, there is one fault that conſtantly runs through the whole; which is, that at the end of every paſſage which the clergyman utters, he makes a full ſtop; though there is not one of them which contains a complete ſenſe, till it be joined with the following part, ſpoken by the clerk and congregation. Thus, in the firſt paſſage—'From all evil and miſchief, from ſin, from the crafts and aſſaults of the devil, from thy wrath, and from everlaſting damnation'—It is evident that the ſentence is not cloſed, as it does not contain a ſingle verb; nor can it be made ſenſe, till the words—*Good Lord deliver us*'—be joined to it. And the ſame may be obſerved throughout all that part of the Litany. The beſt way to get rid of this bad habit, is, that the clergyman ſhould throughout, join with the congregation in repeating thoſe words—'Good Lord deliver us'—and then he will of courſe ſee the neceſſity, of not giving the tone of a full ſtop, to the preceding part of the ſentence.

It is uſual when that part of the Litany is ended, in which we deprecate evil, to run on immediately, and in the ſame tone of voice, to the next part, in which we pray for good. But ſurely there ought to be a pauſe of ſome duration, to mark this change; and the tone ſhould be lowered to that of one who ſupplicates, and beſeeches the grant of favours, to which he is not entitled; as is manifeſt from the very firſt words with which it ſets out.—'*We ſinners*' do beſeech thee to hear us' Ō Lōrd Gōd, &c.

There is a paſſage in that part of the Litany, often improperly read thus—'That it may pleaſe thee to defend and provide, for the fatherleſs children

children and widows, &c.'—in which way of ſtopping, *for*, is equally aſſociated to the former verb, *defend*, as to the latter, *provide*; but we know that, *defend* and *for*, can never be united, as defend for, is not Engliſh. We ſhould therefore read it thus—That it may pleaſe thee to defend, and provide for, the fatherleſs children, and widows, &c.

I ſhall not detain you with any remarks upon the ſlighter faults committed in this part of the ſervice, but proceed to the reſt.

Ō Lōrd' deal not with us a'fter our ſi'ns" Neither reward us a'fter our ini'quities=

Ō Gōd' mērciful Fāther' that deſpi'eſt not the ſighing of a co'ntrite heart' nor the deſire of ſuch as be ſo'rrowful" mērcifully aſſi'ſt our prayers" that we make before thee in all our trou'bles and adve'rſities' whenſoever they oppre'ſs us" and graciouſly hear us that thoſe evils' which the craft and ſubtlety' of the de'vil' or ma'n' worketh againſt us' be brought to nought" and by the providence of thy goodneſs they may be diſpe'rſed" that we' thy ſervants' being hurt by nō perſecutions' may e'vermore give than'ks unto thēe' in thy holy church' through Jeſus Chrīſt' our Lord"

O Lord' ariſe" help us' and deliver us' for thy nàme's ſake"

Ō Gōd' we have heard with our ears' and our fathers have declared unto us' the nōble wo'rks that thou didſt in thèir days' and in the òld time before them"

O Lord' ariſe" help us' and deliver us for thine ho'nour.

From our e'nemies defend us' Ō Chrīſt"

Gràciouſly look upon our afflictions"

Pi'tifully

Pi'tifully behold the ſorrows of our hearts"
Me'rcifully forgive the ſins of thy people"
Fâvourably' with me'rcy' hear our prayers"
O Son of David' have me'rcy upon us"
Both no'w' and e'ver' vouchſafe to hèar us'
Ō Chrīſt"
Graciouſly hear us' Ō Chrīſt" graciouſly
hear us' Ō Lōrd Chriſt"'
O Lō'd' let thy me'rcy be ſhe'wed upon us'
As we do put our tru'ſt in thée=
Let us pray=

We hūmbly beſeech thee' Ō Fā'ther, me'rcifully to look upon our infi'rmities" and for the glo'ry of thȳ nāme' tu'rn from us all thoſe evils' that we moſt ri'ghteouſly have deſerved" and grant' that in all our troubles' we may put our whò'e truſt and confidence in th'y mercy' and evermore ſe'rve thee' in holineſs and pureneſs of living' to thȳ honour and glory' through our ònly Mediator and Advocate' Jèſus Chrīſt our Lōrd=

PRAYERS *and* THANKSGIVINGS *upon ſeveral Occaſions.*

Ō Almīghty Gō'd' King of àll kings' and Governour of all things" whoſe power no creature is able to reſi'ſt" to whom it belongeth juſtly to pu'niſh ſi'nners" and to be me'rciful to them that truly repe'nt" ſave and deliver u's' we humbly beſèech thee' from the hands of our enemies" Abàte their prìde' aſſua'ge their ma'lice, and confòund their devi'ces" that we' being armed with th'y defence' may be preſerved evermore from all perils' to glòrify thēe' who art the ònly giver of āll victory' thro' the merits of thy only Son Jeſus Chriſt our Lord=

Moſt

Moſt gràcious Gōd' we humbly beſeech thee' as for this kingdom in ge'neral' ſo eſpe'cially for the high court of Parliament' under our moſt religious and gracious King at thi's time aſſembled" that thou wouldſt be pleaſed to dire'ct' and pro'ſper' all their conſultations' to the advancement of thȳ glory' the good of thȳ Church' the ſafety' honour' and welfare of our Sovereign' and hīs kingdoms" that all things may be sō ordered and ſettled by their endeavours' upon the be'ſt' and sùreſt foundations" that peace and happineſs' truth and juſtice' religion and piety' may be eſta'bliſhed among us' for àll generations'" Thēſe' and all o'ther neceſſaries' for the'm' for u's' and thy whole church' we hu'mbly beg' in the name and mediation of Jeſus Chriſt' our moſt ble'ſſed Lōrd and Saviour=

Ō Gōd' the Creàtor' and Preſe'rver of all mankind' we humbly beſeech thee' for āll ſorts and conditions of men' that thou wouldſt be pleaſed to make thy ways knòwn unto them' thy ſaving health unto àll nations" more eſpecially we pray for the good eſtate of the Catholic Church" that it may be ſō guided and governed by th'y good ſpirit' that āll who profeſs and call themſelves Chriſtians' may be led into the way of truth" and hold the faith in ùnity of ſpìrit' in the bo'nd of pèace' and in righteouſneſs of life'" Finally' we commend to thy fatherly goodneſs' all thoſe' who are a'ny way' afflicted or diſtreſſed' in mind' body' or eſtate'" That it may pleaſe thee to co'mfort and relieve them' according to their ſeveral neceſſities" giving them patience u'nder their ſufferings' and a happy iſſue oùt of all their afflictions'" And this we beg for Jeſus Chriſt his ſake=.

Ō Gōd' whoſe nature and property is' e'ver to have me'rcy' and to forgi've" receive our humble petitions" and tho" we be tied and bound with the chain of our ſins' yet let the pitifulneſs of thy great mercy lòoſe us' for the honour of Jeſus Chriſt' our mediator and advocate=

Almighty Gōd' Father of all mercies' wē' thine unworthy ſervants' do give thee moſt humble' and heàrty thanks' for all thy goodneſs' and loving kindneſs' to u's' and to àll men." We bleſs thee' fōr' our creàtion' prèſervation' and all the bleſſings of this life" but abo've all' for' thine ineſtimable love' in the redem'ption of the world by our Lord Jeſus Chriſt' ſōr' the means of grace' and fōr' the hope of glory'" And we beſeēch thee' give us that dùe ſenſe of all thy mercies' that our hearts may be unfeignedly thankful" and that we may ſhew forth thy praiſe, not only with our li'ps' but in our lìves" by giving u'p ourſelves to thȳ ſervice' and by walking before thee in hōlineſs and righteouſneſs all our days' thro' Jeſus Chriſt our Lord' To whōm' with thee' and the Hōly Ghōſt' be āll ho'nour and glòry' world without end'=

The Communion.

'Almighty Gō'd' u'nto whom all hearts be open' all deſires known' and fro'm whom no ſecrets are hid" cleanſe the thoughts of our hearts by the inſpiration of thy holy ſpirit" that we may pe'rfectly love thee' and wo'rthily magnify thy holy name' thro' Chriſt our Lord=

Gōd ſpake theſe words' and ſaid" I' am the Lord thy God" thou ſhalt have none o'ther Gods but me"

Lord

Lord have me'rcy upon us' and incline our hearts to keep thi's law'"

Thou ſhalt not make to thyſelf any graven image' nor the likeneſs of any thing that is in heaven abo've' or in the earth beneath' or in the waters u'nder the earth" thou ſhalt not bow do'wn to them' nor wo'rſhip them" for I' the Lōrd thy God' am a jea'lous God' and viſit the ſins of the fathers' upon the chi'ldren' unto the third and fourth generation of them that hate me' and ſhew mercy unto thouſands in them that lo've me' and keep my commàndments'"

Lord, &c.

Thou ſhalt not take the name of the Lord thy God in vàin" for the Lord will not hold hi'm gui'ltleſs' who tàketh his name in vain'"

Lord, &c.

Remember' that thou keep hòly the Sabbath day" ſi'x days ſhalt thou labour' and do àll that thou haſt to do" but the ſe'venth day' is the Sa'bbath of the Lord thy God'" In i't' thou ſhalt do no manner of work" thou' and thy ſon' and thy daughter" thy man-ſervant' and thy maid-ſervant" thy cattle' and the ſtranger that is within thy gates'" For in ſi'x days' the Lord made heaven and earth' the ſea' and all that in them is" and re'ſted the ſeventh day" wherefore the Lord ble'ſſed the ſeventh day' and ha'llowed it'"

Lord, &c.

Honour thy Father and thy Mother' that thy days may be lo'ng in the land' which the Lord thy God giveth thee"

Lord, &c.

Thou ſhalt do no mu'rder'"

Thou ſhalt not commit adu'ltery'"

Thou

Thou ſhalt not ſtèal"'

Thou ſhalt not bear fâlſe witneſs againſt thy neighbour"'

Thou ſhalt not covet thy neighbour's ho'uſe" thou ſhalt not covet thy neighbour's wîfe" nor his ſe'rvant' nor his màid' nor his o'x' nor his âſs' nor any thing that is hīs"'

Lord have me'rcy upon us' and write all theſe thy laws in our heàrts we beſeech thee=

Almighty Gōd' whoſe kin'gdom' is everla'ſting' and po'wer' i'nfinite" have me'rcy upon the whole church" and ſō rule the heart of thy choſen ſervant' George' our King and Governor' that Hē' knowing whòſe miniſter he is' may' above àll things' ſeek thy honour and glory"' And that wē' and āll his ſubjects' duly conſidering whòſe authority he hath' may faithfully ſerve' honour' and humbly obey him' i'n thēe' and fo'r thēe' according to thy bleſſed word and ordinance' thro' Jeſus Chriſt our Lord"' Who' with thee' and the Holy Ghoſt' liveth and reigneth ever o'ne God' world without end=

I believe in òne Gōd' the Father Almighty' maker of heaven and earth' and of all things vi'ſible and i'nviſible" and in o'ne Lōrd' Jeſus Chriſt" the only begotten Son of God" begotten of his Father before all worlds" Gōd ŏf God' Līght òf light' ve'ry God ŏf very God" begotten' not màde" being of o'ne ſubſtance with the Father' by whom all things were made"' Whō' for us men' and for our ſalvation' came down from Heaven' and was incarnate bȳ the Holy Ghoſt' ōf the Virgin Mary' and was made man" and was crucified alſo for us under Pontius Pilate" He ſuffered and was buried' and the third day he ròſe again' according to the ſcriptures' and aſcended into Heaven"

Heaven" and ſitteth on the right hand of the Father"' And He ſhall come agai'n' with glōry' to ju'dge both the quick and the dead" whoſe kingdom ſhall have no end"' And I believe in the Hōly Ghōſt' the Lord and giver of life" who proceedeth from the Father and the Son" who' wi'th the Father and the So'n together is worſhipped' and glorified" who ſpake by the prophets"' And I believe one Ca'tholic and Apoſto'lic Church" I acknowledge o'ne baptiſm for the remiſſion of ſins" and I look for the reſurre'ction of the dea'd' and the lìfe of the world to co'me.'=

In the prayer for the King, there is often a falſe emphaſis laid in the following ſentence, thus 'that He knowing whoſe mi'niſter he is'—whereas it ſhould be—'that he' knowing whòſe miniſter he is'—that is, knowing that he is the miniſter of the Almighty God—And the ſame emphaſis ſhould be preſerved in the ſubſequent part—'and that we, and all his ſubjects, duly conſidering whòſe authority he hath, &c. for the ſame reaſon.

There is a paſſage in the creed often faultily delivered, in the following manner—'Go'd of Go'd, Lìght of lìght, ve'ry God of ve'ry God'—In which mode of expreſſion—'Go'd of Go'd'—according to the common acceptation, it would imply a ſuperiority in him over God; as, when we ſay, 'King of Kings;' but, by laying the ſtreſs on, '*o'f*,' as 'God o'f God'—the true meaning is pointed out, which is, 'God proceeding fro'm God, light fro'm light, very God fro'm very God.'

I ſhall now proceed to the reſt of the ſervice of the Communion.

'Let

' Let your light ſò ſhine before men' that they may ſee your good works' and glorify your Father which is in Heaven=

Lay not up for yourſelves treaſures upon ear'th' where the ruſt and moth doth corrupt' and where thieves break thro" and ſteal" but lay up for yourſelves treaſures in Hea'ven' where neither ruſt nor moth doth corrupt' and where thieves do no't break thro' and ſteal=

Whatſoever yè would that men ſhould do unto yoù" even ſò do unto the'm" for this' is the law and the prophets=

Be merciful after thy po'wer" if thou haſt mu'ch' give ple'nteouſly" if thou haſt li'ttle' do thy diligence gladly to give o'f that little" for ſo gatherest thou thyſelf a good reward' in the day of neceſſity=

He that hath pity upon the pòor' lendeth unto the Lòrd" and look what he layeth oùt' and it ſhall be paid him agai'n=

Ble'ſſed be the man that provideth for the ſi'ck and nèedy' the Lōrd ſhall deli'ver him in the time of trouble=

Almighty and e'verliving God' who by thy holy Apoſtle haſt taught us to make prayers and ſupplications' and to give thanks for all men" we humbly beſeech thee' moſt mercifully to recèive theſe our prayers' which we offer to thy divine Majeſty" beſeēching thee to inſpire continually the unive'rſal church' with the ſpirit of truth' unity' and concord" And grant that all they that do confe'ſs thy hōly nāme' may agrèe in the trùth of thy hōly wōrd' and live in ùnity' and godly love" We beſeech thee alſo' to ſave' and defend' all Chri'ſtian Kings' Princes' and Governors" and eſpe'cially thȳ ſe'rvant George' oùr Kīng' that under him we may be godly and quietly governed" And grant

grant unto his whole council' and to all that are put in authority under him' that they may trùly' and indi'fferently' miniſter ju'ſtice'' to the pu'niſhment' of wi'ckedneſs and vi'ce'' and to the mai'ntenance of thy trùe religion and vi'rtue'' Give grace' Ō Heavenly Father' to all Biſhops and Curates'' that they may both by their life' and do'ctrine' ſet forth thy true and lively word' and rightly and duly adminiſter thy holy ſacraments'' And to āll thy people' give thy heavenly grace'' and eſpe'cially to this congregation here preſent' that with meek heart' and due reverence' they may hèar' and receive thy holy word' trùly ſerving thee in holineſs and righteouſneſs all the days of their life'' And we moſt humbly beſeech thee' of thy goodneſs Ō Lōrd' to co'mfort and ſu'ccour all them' who' in this tranſitory life' are in trouble' ſorrow' need' ſickneſs' or any other adverſity'' And we alſo ble'ſs thy hōly nāme' for all thy ſervants departed this life' in thy faith and fear'' beſeeching thee to give u's grace' ſò to follow their good example' that wi'th thēm' wē may be partakers of thy Heavenly kingdom''' Grant this' Ō Father' for Jeſus Chriſt's ſake' our ònly mediator and advocate—

Dèarly beloved in the Lòrd'' Ye that mind to come to the holy Communion of the Body and Blood of our Saviour Chriſt'' muſt conſider' how Saint Paul exhorteth all perſons' di'ligently to try and examine themſelves' before they preſùme to eat of tha't bread' and drink of tha't cup'' For' as the be'nefit is grēat' if with a true pe'nitent heart' and lìvely faith' we rèceive that holy ſacrament'' (for the'n we ſpi'ritually eat the fleſh of Chriſt' and drink his blood'' then we dwell īn Chriſt' and Chriſt in u's'' we are one wi'th Chriſt'

and

and Chriſt with u's") ſo is the dànger great if we receive the ſame unwo'rthily" For then' we are gui'lty of the body and blood of Chriſt our Saviour" we eat and drink our own damnàtion' not conſidering the Lord's body" we kindle God's wràth againſt us" we provoke him to plague us with diverſe diſeaſes' and ſundry kinds of death" Judge therefore yourſe'lves' Brethren' that you be not judged of the Lòrd" repent you truly for your ſins paſt" have a lively and ſtedfaſt faith in Chriſt our Saviour" amend your lives' and be in perfect charity with all men" ſo ſhall ye be mèet partakers of thoſe Holy Myſteries" And above àll things' you muſt give moſt humble and heàrty thanks' to God the Father' the Son' and the Holy Ghoſt' for the rede'mption of the world' by the death and paſſion of our Saviour Chriſt' both Gòd' and màn" who did humble himſelf even unto the death upon the Croſs' for u's' miſerable ſinners" who lay in darkneſs and the ſhadow of death' that he might màke u's the children of God' and exalt us to everlaſting life" And to the end that we ſhould àlway remember' the exceèding great love of our Maſter and only Saviour' Jeſus Chriſt' thu's dying for us" and the innùmerable benefits' which' by his precious blood-ſhedding' he hath obtained to us' Hē' hath inſtituted and ordained Holy Myſteries' as pledges of his love' and for a continual remembrance of his death' to our great and endleſs comfort" To Hi'm therefore' with the Fàther' and the Hòly Ghòſt' let us give' as we are moſt bounden' conti'nual thanks" ſubmitting ourſelves whòlly' to hi's holy will and pleaſure" and ſtu'dying to ſerve him' in trùe hōlineſs and rīghteouſneſs' all the days of our life=

Ye'

Ye' that do truly' and ear'neſtly repent you of your ſins" and are in love and charity with your neighbours" and intend to lead a nèw life' following the commandment of God' and walking from he'nceforth in his holy ways" draw near with faith' and take this holy ſacrament to your comfort" and make your humble confeſſion to Almighty God' meekly kneeling upon your knees=

Almighty Gōd' Father of our Lord Jeſus Chriſt' Màker' of āll things' Ju'dge' of āll mēn" we acknow'ledge' and bewàil our manifold ſins and wickedneſs' which we' from time to time' moſt grièvouſly have committed' by thought' word' and deed' againſt thy divine Majeſty" provoking moſt ju'ſtly thy wrath and indignation againſt us" We do ea'rneſtly repe'nt' and are heàrtily ſo'rry for theſe our miſdoings" The reme'mbrance of them is grièvous unto us" the bu'rden of them is intolerable" Have me'rcy upon us' have me'rcy upon us' mōſt merciful Father" for thy Son our Lord Jeſus Chrìſt's ſake' forgi've us all that is paſt" and grant that we may ever herea'fter ſerve and pleaſe thee' in newneſs of life" to the honour and glory of thȳ name' thro' Jeſus Chriſt our Lord=

Almighty God' our heavenly Father' who' of his great mercy' hath promiſed forgiveneſs of ſins' to all them that with hearty repentance' and true faith' turn unto him" have me'rcy upon you" pārdon and deli'ver you from āll your ſi'ns" confi'rm and ſtren'gthen you in all goo'dneſs' and bring you to everla'ſting life' thro' Jeſus Chriſt our Lord=

Hēar' what co'mfortable words' our Saviour Chriſt ſaith' unto āll that trùly turn to him"

Come

Come unto mē' all ye that travel' and are heavy laden' and I will refre'sh you"

Sō God lo'ved the world' that he gāve his only begotten Son' to the end that all that beliève in him' should not pe'rish' but have everlasting līfe=

Hear also what Saint Paul saith"

This' is a true saying' and worthy of āll men to be received' that Christ Jesus came into the world' to save sinners=

Hear also what Saint John saith"

If any man sī'n' we have an A'dvocate with the Father' Jesus Christ the rìghteous" and Hē' is the propitiàtion for our sins=

Li'ft up your heārts"

We lift them u'p unto the Lòrd"

Let us give tha'nks unto our Lord God"

It is meet and right sò to dō"

It is ve'ry meet' right' and our bounden dùty' that we should at āll tìmes" and in āll plàces' give tha'nks unto thē' Ō Lōrd' Hō'ly Fāther' Almīghty' everla'sting God"

Therefore with àngels' and àrchangels' and with āll the company of Hea'ven' we laud' and magnify thy glōrious nāme' evermore prāising thee' and saying' Hōly' hō'ly' hōly' Lord God of hosts" Heaven and Earth are fu'll of thȳ glōry" Glōry be to thee' Ō Lōrd mōst Hīgh=

We do not presume to come to this thy table' Ō mēreiful Lōrd' trusting in our o'wn rìghteousnefs' but in thȳ manifold and great me'reies" We are not worthy so much as to gather up the crumbs under thy table" but thou art the sàme Lord' whose property is' àlways to have me'rcy" Grant us therefore' grācious Lōrd' sò to eat the flesh of thy dear Son Jesus Christ' and to drink his

his bloo'd' that our sì'nful bodies' may be made clèan' by hi's body" and our sòuls washed through his most prēcious bloo'd" and that wè' may evermore dwell in hi'm' and hè' in u's=

Almighty God' our Heavenly Father' who' of thy tender mercy' didst give thine only Son Jèsus Christ to suffer upon the cross' for our redemption" who made there' by his o'ne oblation of himself' ōnce offered' a fu'll' per'fect' and suffi'cient sacrifice' oblation' and satisfaction' for the sins of the whōle world" and did i'nstitute' and in his holy Gospel command us to co'ntinue' a perpe'tual memory of that his precious dèath' until his coming agai'n" Hèar us' O merciful Father' we most humbly beseech thee' and grant that we' receiving these thy creatures of bread and wine' according to thy Son our Saviour Jesus Christ's holy institution' in reme'mbrance of his death and passion' may be partakers of his most blessed body and blood"' Who' in the same night that he was betrayed' took bread" and when he had given thanks, he brake it" and gave it to his Disciples' saying" Take' eat' this is my body which is given for yòu" do this in remembrance of mè"' Likewise' after supper' he took the cup" and when he had given thanks' he gave it to them saying" Drink ye all of this' for this is my blood of the New Testament' which is shed for yòu' and for ma'ny' fo'r the remission of sins"' Do this' as oft as ye shall drink it' in remembrance of me=

The bo'dy of our Lord Jesus Christ' which was given fo'r thee' preserve th'y body and soul unto everla'sting life"' Take' and eat thi's' in remembrance that Christ died for thèe' and feed on him in thy heàrt' by fàith' and thanksgi'ving=

The bloo'd of our Lord Jesus Christ' which was shed for thee' prese'rve thy body and soul unto everla'sting

everla'sting life'" Drink thi's' in remembrance that Chriſt's blood was ſhed for thèe' and be thankfu'l=

O Lord' and Heavenly Father' we thy humble ſervants' entirely deſire thy fatherly goodneſs' mercifully to accept thi's our ſacrifice of prài'ſe and thankſgi'ving" moſt humbly beſeeching thee to grant' that by the merits and death of thy Son Jeſus Chriſt' and through faith in his blood' we' and all thy whole Church' may obtain remi'ſſion of our ſins' and all o'ther benefits of his paſſion'" And hēre we offer and preſe'nt unto thee' O Lord' ou'ſe'lves' our sòuls and bo'dies' to be a rèaſonable' hòly' and li'vely ſacrifice unto thēe'" Humbly beſeeching thee that āll wē' who are parta'kers of this Holy Communion' may be fu'lfilled with thy grace and Heavenly benediction'" And although we be unwo'rthy' through our ma'nifold sīns' to offer unto thee a'ny ſacrifice' yet we beſeech thee to acce'pt this our bounden duty and ſervice" not weighing our me'rits' but pardoning our offe'nces' through Jeſus Chriſt our Lord" b'y whom' and wi'th whom' in the unity of the Holy Ghoſt' a'll honour and glory be unto thèe' O Father Almīghty' world without end=

Glōry be to Gōd on hìgh" and on ea'rth' pēace' gōod wīll towards me'n'" We praiſe thee' we bleſs thee' we worſhip thee' we glorify thee' we give thanks to thee for thy great glory' O Lord God" Heavenly King" God the Father' Almighty'" O Lord' the only begotten Son Jeſu Chriſt" O Lord God' La'mb of God' So'n of the Father' that takeſt awày the ſi'ns of the worl'd" have mercy upon us" Thōu' that takeſt awày the ſi'ns of the wo'rld' receive our prayer" Thōu that

ſitteſt

ſitteſt at the rìght hand of God the Father′ have mèrcy upon us′″ For′ Thōu ònly art hōly′ Thōu ònly art the Lōrd″ Thōu ònly′ Ō Chrīſt′ with the Hōly Ghōſt′ art mōſt hīgh′ in the glory of God the Fàther=

The pēace of Gōd′ which paſſeth āll underſtanding′ keep your hearts and minds in the knowledge and love of Gōd′ and of his Son Jeſus Chriſt our Lord″ And the bleſſing of God Almighty′ the Fàther′ the Son′ and the Hòly Ghoſt′ be amongſt you′ and remàin with you ālways=

Aſſiſt us mercifully′ O Lord′ in theſe our ſupplications and prayers″ and diſpoſe the way of thy ſervants towards the attàinment of everlaſting ſalvātion″ that among all the changes and chances of this mortal life′ they may ever be defended by thy moſt grācious and readỳ help′ through Jeſus Chriſt our Lord=

Grant′ we beſeech thee′ Almighty God′ that the words which we have heard this day with our oùtward ēars′ may′ through thy grace′ be ſo grafted inwardly in our heàrts′ that they may bring fòrth in us′ the frùit of good living′ to the honour and praiſe of thȳ name′ through Jeſus Chriſt our Lord=

Prevent us′ O Lord′ in all our doings′ with thy moſt grācious fāvour′ and further us with thy continual hēlp′ that in āll our works′ begun′ continued′ and ended in thēe′ we may glōrify thy hōly name″ and finally′ by thȳ mercy′ obtain everlaſting life′ through Jeſus Chriſt our Lord=

Almighty God′ the fountain of all wiſdom′ who knoweſt our neceſſities befòre we aſk′ and our ignorance in aſking″ we beſeech thee to have compaſſion

compa'ſſion upon our infi'rmities" and thoſe things' which' for our unwo'rthineſs' we dàre not' and for our blìndneſs' we ca'nnot aſk" vouchſafe to give us' for the wo'rthineſs of thy ſon' Jeſus Chriſt our Lord=

Almighty God' who haſt promiſed to hear the petitions of them that aſk in thy ſon's name' we beſēech thee' me'rcifully to incline thine ear to u's' that have made nòw our prayers and ſupplications unto thee' and grant that thoſe things which we have fàithfully a'ſked' accòrding to thȳ will' may effe'ctually be obtàined' to the relief of our nece'ſſity' and to the ſetting forth of thȳ glory" through Jeſus Chriſt our Lord=

I ſhall not enter into any particular remarks on this part of the ſervice, as it would be only repeating obſervations already made on ſimilar paſſages: yet there is one part of it, where the bread and cup are diſtributed to the communicants, which I cannot paſs over, and which is capable of great improvement, merely by the force of a different emphaſis. It is uſually thus delivered—'The body of our Lord Jeſus Chriſt which was gi'ven for thee, preſerve thy bo'dy and ſòul to everlaſting life. Take and eat this in remembrance that Chriſt dìed for thee, and feed on him in thy heart by faith with thankſgiving.'—Now as this is ſpoken in their turns to each communicant, the latter part would have much more force if the emphaſis were placed upon *thee*, as thus—'take and eat this' in remembrance that Chriſt died for *thèe*'—as it would bring it more home to each individual. And I would reſerve this emphaſis for the latter place, rather than give it to the former, where it is ſaid—'The body of our Lord Jeſus Chriſt which was gi'ven for thee, &c.' becauſe there

there is ſomething more affecting and emphatical in the laſt expreſſion—'who died for thēe' and two ſimilar emphaſes in the two contiguous paſſages, would not have a good effect. There is another emphaſis in the firſt part, which ought alſo to be changed from the uſual manner of delivering it—'The bo'dy of our Lord Jeſus Chriſt preſerve thy bo'dy and ſoul, &c.' Here the two emphaſes on the ſame word, *body*, have a bad effect; and therefore one of them ſhould be changed, as thus—'The bo'dy of our Lord Jeſus Chriſt' preſerve th'y body and ſoul, &c.' But the emphaſis on the word body is to be reſtored in the ſecond part, where the cup is adminiſtered, and only the blood of Chriſt mentioned; as thus—'The blood of our Lord Jeſus Chriſt' which was ſhe'd for thee' preſerve thy bo'dy and sòul unto everlaſting life.'—But in this alſo I would preſerve the emphaſis on the word, *thee*, in the latter part, thus—'Drink this in remembrance that Chriſt's blood was ſhed for *thèe*' and be thankful.

Having now gone through thoſe parts of the Church-ſervice which are in moſt general uſe, I ſhall leave the remainder of the Liturgy to the particular inveſtigation of each individual, by the help of thoſe general lights which have been thrown out during the courſe; and which, if due attention be paid to them, will be found ſufficient guides. I would recommend it to all who are deſirous to make themſelves maſters of the other parts of the ſervice, to follow the model here laid down for them. That is, to write out ſuch parts as they want to deliver properly, without any of the uſual ſtops; and after having conſidered them well, to mark the pauſes and emphaſes, by the new ſtops which have been annexed to them, according to the

the beſt of their judgment. But above all, I would have them particularly attentive to the pauſes, in the obſervation of which, the generality of readers are chiefly defective, as the clearneſs of the meaning, and the ſolemnity of the ſervice, ſo much depend upon them. The different degrees of length in the ſeveral pauſes, muſt be left to every one's own judgment. To proceed thus far, will be ſufficient to ſuch as are contented to diſcharge their office with due decorum, without aiming at any thing beyond it. But to ſuch of the clergy as are men of true piety and devotion, and conſequently deſirous of exciting them in others, I would recommend it to go farther; and as ſoon as they ſhall have made themſelves maſters of the right manner of reading, to lay aſide the uſe of the book entirely, and deliver the whole from memory. For it is impoſſible, whilſt the eye is on the book, that the heart can be upward; and therefore no earneſt and fervent prayers can be produced, which alone can inſpire the liſtening congregation with true devotion. I once prevailed upon a clergyman, a man of real piety, to try this experiment; and it is incredible what effects were produced by it. I have heard many of his auditors declare, among whom were ſeveral reſpectable members of his own order, that they never knew what it was to have true devotion excited, or to pray fervently in church, till they heard him deliver the ſervice in that manner. I know that this will be attended with ſome difficulty at firſt, as they who have been always accuſtomed to the aſſiſtance of the book, may loſe their preſence of mind when deprived of that aid, and not be able to repeat even what is perfectly rooted on the memory. Like perſons accuſtomed

to

to ſwim with the help of corks, who would immediately ſink if they were deprived of them. Nay, I have known ſome clergymen ſo exceedingly timid in that reſpect, that they never could venture even to deliver the Lord's prayer before the ſermon, without having it written down. The way to get the better of ſuch apprehenſion, will be to practiſe it firſt in private family duties; and when they find they can perform it there without difficulty, they will be emboldened to do the ſame in public worſhip alſo. But for their farther ſecurity, they may for ſome time turn over the leaves of the ſervice as they advance, ſo as always to have the paſſage before them which they are reciting, to which they may have recourſe in caſe they ſhould at any time find themſelves at a loſs. Every clergyman, upon trial, will find that this change of mode will not only produce excellent effects on the congregation, but will be the ſource of a perpetual fund of ſatisfaction to himſelf. For, as nothing can be more irkſome than the drudgery and wearineſs ariſing from going over continually one and the ſame ſettled ſervice, in the uſual cold and mechanical way; ſo nothing can cauſe greater inward ſatisfaction, than praying from the heart, as all muſt have felt who pray earneſtly in their private devotions. How much more pleaſing muſt it be to a paſtor, when he not only feels himſelf the delight ariſing from a pure and rational devotion, but reflects that he is communicating ſenſations of the ſame kind to his flock; and by ſo doing, takes the moſt effectual method to recover the ſtrayed, and conduct the reſt in the right way!

LECTURES

ON THE

ART OF READING;

SECOND PART:

CONTAINING

The Art of Reading Verſe.

IN WHICH ALSO

The whole PROSODY of the *Engliſh Language*, and *Art* of *Verſification*, are, for the firſt Time, laid open, and placed in a clear Light.

LECTURES

ON THE

ART OF READING, &c.

PART SECOND.

ON THE ART OF READING VERSE.

LECTURE I.

HAVING, in my former courſe of Lectures, treated of the Art of Reading Proſe, I ſhall, in this, lay open the ſtill more difficult Art of Reading Verſe; which, though not ſo generally uſeful, is yet by much the moſt pleaſing and ornamental of the two. In order to this, it will be neceſſary to examine the ſtate of our proſody, and develope all the principles and laws of our verſification, which are at preſent, either buried in obſcurity, or falſely ſeen through the miſts of errour. From the neglect of ſtudying our own language, we know nothing of its peculiar conſtitution, with regard to its properties of ſound; but have indolently adopted the rules of proſody laid down by our neighbours; or, where they would not anſwer, have had recourſe to thoſe of the ancients; though in reality neither of them would ſquare with our tongue, on account of an eſſential

eſſential and conſtitutional difference between them. Thus, becauſe the French meaſured their verſes by the number of ſyllables which compoſed them, on account of a defect in their tongue, which rendered it incapable of numbers formed by poetic feet (as ſhall hereafter be explained), we did the ſame; and in conſequence of this, our Engliſh heroic line was ſaid to conſiſt of ten ſyllables. The falſity of which rule will ſufficiently appear, by producing lines of eleven, twelve, thirteen, nay fourteen ſyllables. Of which I ſhall chuſe the following ſpecimens: Firſt, of a line containing eleven ſyllables,

And the ſhrill ſounds ran echoing thro' the wood.

Here the advocates for the rule will ſay, that the vowel *o* in the word echoing ought to be ſtruck out by an apoſtrophe; but would any one in that caſe really ſound it thus,

And the ſhrill ſounds ran ech'ing through the woods?

Can any thing be more abſurd than to omit a vowel in the writing, which cannot be omitted in the utterance? What could be done with the following line, in which there are thirteen ſyllables?

O'er many a frozen, many a fiery Alp.

Would any pronounce it thus—

O'er man' a frozen, man' a fi'ry Alp.

What a monſtrous line would this appear, uttered in that manner, inſtead of a noble verſe, when all the ſyllables are diſtinctly pronounced!

I have given two inſtances of lines, one, containing eleven, the other, thirteen ſyllables. I ſhall now produce a couplet, of as fine ſound perhaps

perhaps as any in our language, wherein the former line has fourteen, the latter, twelve ſyllables.

And many an amorous, many a humorous lay,
Which many a bard, had chaunted many a day.

This rule of meaſuring Engliſh verſe by ſyllables, and confining the heroic line to ten, was univerſally received, till, not many years ſince, ſome eſſay writers ſhewed that it was formed by feet, like that of the ancients; and taking it for granted, that they were exactly of the ſame nature, they boldly applied moſt of the rules of the Latin proſody, to our verſification; though ſcarce any of them anſwered exactly, and many of them would not ſquare at all with the genius of our tongue. Yet they either did not, or would not ſee the errours into which this led them. The chief ſource of which errours lay in what I mentioned before, that of conſidering the Engliſh poetic feet, as exactly the ſame with the Roman, and treating them as ſuch, when in reality there is a material difference between them; for the Latin poetic feet are formed by quantity, the Engliſh by accent. Though theſe two terms are in continual uſe, and in the mouths of all who treat of poetic numbers, I do not know any, to which more confuſed or erroneous ideas are annexed. Yet, as the knowledge of the peculiar genius of our language, with regard to poetic numbers, and its characteriſtical difference from others, in that reſpect, depends upon our having clear and preciſe notions of thoſe terms, it will be neceſſary to have them fully explained. The general nature of accent, has been ſufficiently laid ope in my former courſe, and will now require only

only ſome obſervations on its particular uſe in forming metre. That of quantity, was reſerved for this part which treats of poetic numbers, as being more peculiarly its province.

If you aſk a ſcholar what he means by the word, Quantity, he will tell you, that it is a term in proſody which relates to the length or ſhortneſs of ſyllables. If you aſk him to define the difference between a long and a ſhort ſyllable, he will tell you, that a long one, is double the length of a ſhort one. Now the plain meaning of this, is, that it takes up double the time in ſounding that a ſhort one does; and of this the ear alone can be the judge. But this is an idea which never entered into the ſcholar's head; for I will undertake to ſhew, that it never was taken into conſideration by any of our writers upon the article of quantity, as they have all endeavoured to adjuſt the proportion of length and ſhortneſs in ſyllables, by rules which have no reference to the ear. So that, according to theſe rules, they call ſome ſyllables long, which are the ſhorteſt that can be pronounced by the organs of ſpeech; and others ſhort, which, in ſounding, take up double the time of thoſe which they call long. And I think I ſhall be able to ſhew the cauſe of their falling naturally into this errour, groſs as it may ſeem. Mr. Maſon, who, in his two Eſſays on Engliſh numbers, has collected every thing that was ſaid on the ſubject by others, and added ſomething of his own, lays it down as a rule, that every accented ſyllable is naturally long; and in this he ſeems to fall in with the opinion generally received. Whereas I have clearly proved in my former courſe, that the accent, in ſome caſes, as neceſſarily makes a ſyllable ſhort, as in others, it makes

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it long; according as it is placed either on the vowel, or on the conſonant. Dr. Pemberton, who found by his ear that the rule before mentioned could not be true, has ſaid in one place, 'That though the accent does not indeed make every ſyllable upon which it is placed really long, yet we muſt conſider it as long.' That is, if we only fancy it to be ſo, it will anſwer the end equally well, as if it really were ſo. *Crede quod habes & habes.* In vain ſhall the poor ear put in its claim of judging upon this occaſion; it will be told that it has no concern in this buſineſs; that the college proceeds upon an entirely new ſyſtem, and that the modern learned have transferred the power of judging of ſounds, from the ear to the eye. Hard as this cenſure may ſeem, it is notwithſtanding demonſtrably true, as I ſhall preſently make appear.

It is known to all the learned, that when a ſyllable in Latin ends in a conſonant, and the ſubſequent ſyllable commences with one, the former is always long, to uſe the technical term, by the law of poſition. This rule was ſtrictly obſerved in the Roman pronunciation of their own tongue, who always made ſuch ſyllables long by dwelling on the vowels; whereas the very reverſe is the caſe with us, becauſe a quite contrary rule takes place in Engliſh words ſo conſtructed, as the accent or ſtreſs of the voice, is, in ſuch caſes, always transferred to the conſonant, and the preceding vowel is rapidly paſſed over, which of courſe makes thoſe ſyllables ſhort. We may form a juſt idea of the difference between the old Roman pronunciation in this reſpect, and ours, by ſhewing that there is the ſame difference now exiſting between the French and us, in ſounding all ſyl-

lables of that ſtructure. Thus the French pronounce the word cómbat, which we call com'bat; cóllege—co'lege; cómmun—com'mon; óbſtacle—ob'ſtacle; dócteur—doc'tor; ſímple—ſim'ple; and ſo on throughout. Hence it follows, that having adopted a rule of pronunciation in our tongue, directly oppoſite to that of the ancient Romans, as well as ſome modern tongues derived from theirs, we render all thoſe ſyllables ſhort, which by the law of poſition were founded long by them, as well as by ſome of our neighbours.

The Romans had another rule of proſody, that when one ſyllable, ending with a vowel, was followed by another, beginning with a vowel, the former ſyllable was pronounced ſhort: whereas in Engliſh there is generally an accent in that caſe on the former ſyllable, as in the word pious, which renders the ſyllable long. Pronouncing Latin therefore according to our own rule, as in the former caſe, we make thoſe ſyllables ſhort, which were founded long by them; ſo in this, we make all ſuch ſyllables long, which with them were ſhort. Thus in pronouncing this hemiſtich of Virgil,

Ille méas errare bóves——

we are guilty of two falſe quantities, by laying the accent on the vowel *e* in meas, and the *o* in boves, which are both ſhort in the metre. In the words ſcío, túus, and in general all diſſyllables of that ſtructure, we are guilty of a falſe quantity in pronouncing them; it is the ſame in pronouncing the words *eo* and *pleo*; but when we throw the accent farther back in their compounds, as in rédeo, im'pleo, we then give their true ſhort quantity to thoſe ſyllables, which before we pronounced long. So that we not only do not obſerve

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the juſt quantity in pronouncing Latin, but wholly pervert it, changing long into ſhort, and ſhort into long, in perhaps the greater part of its ſyllables, as theſe rules are very comprehenſive. Nor are theſe the only wrong rules which have been eſtabliſhed; there is another ſtill more extenſive, by which it is rendered impoſſible for us ever to give a long quantity, to the laſt ſyllable of any Latin word. In laying open this rule, and ſhewing the foundation of it, I ſhall be able to point out one of the chief ſources of the confuſion which has reigned among the moderns, not only of our own country, but of the neighbouring nations, with regard to poetic numbers; and which has given riſe to ſo many endleſs controverſies among the literati of Europe, without throwing any other light on the ſubject, except what has left it, to uſe Milton's expreſſion, in *darkneſs viſible*.

The modern proſodians found a rule in the ancient writers upon the Roman language, that there never was an accent laid upon the laſt ſyllable of a Latin word; which rule they immediately adopted, without conſidering that the term accent, is uſed by us, in a very different ſenſe from what it had among the Romans. With them, the term had reference only to the elevation or depreſſion of the voice, in giving a higher or lower note to certain ſyllables: in our accent, the elevation or depreſſion of the voice, has no concern, nor is there any ſenſible difference of a high or low note, belonging to one ſyllable of a word, to diſtinguiſh it from the reſt, but the diſtinction is made merely by a greater ſtreſs of the voice upon that ſyllable, than upon any other. Now had they ſeen this difference, they would have ſeen the abſurdity

abſurdity of adopting this rule. If inſtead of making uſe of the common term, accent, by which they were deceived, in ſaying, we are aſſured that the ancient Romans never laid an accent on the laſt ſyllables of their words, and therefore we ought to lay no accent; they had ſubſtituted the definition, in the room of the term, and ſaid, we are aſſured that the ancient Romans never raiſed or lowered their voices beyond a certain degree, on the laſt ſyllables of words, therefore we muſt not lay any ſtreſs on thoſe ſyllables; the fallacy would inſtantly have appeared, and would have prevented their falling into ſo abſurd a practice. For, as we have no other way of marking a long ſyllable, but by this ſtreſs of the voice, in ſaying that we muſt never lay an accent on a laſt ſyllable, they ſaid that we muſt never make a laſt ſyllable long. By this means the quantity of all laſt ſyllables which are long, is not only changed to its oppoſite; but the ſhort quantity of the preceding ſyllable, in all diſſyllables, is changed into a long one, by receiving the accent which in truth belonged to the laſt. Thus in the firſt line of the Æneid—

Arma virum'que cano—

the ſyllable *ca*, which is ſhort, is made long by the accent; and *no*, which is long, is made ſhort by being deprived of it. Here we have alſo another inſtance of the abſurdity of this rule, for we lay the accent upon *rum* the laſt ſyllable of the word *virum*, becauſe the connective *que* is added to it, which prevents its appearing to be the laſt ſyllable of the word; whereas were the connective away, and *virum* ſtood alone, we ſhould lay the accent upon the firſt ſyllable *vi*, and ſo render

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the ſhort long; as would be the caſe did the line run thus—

Arma vīrum cecini, &c.

So that in following theſe three rules, much the greater part of Latin ſyllables, are falſely pronounced by us. The true quantity of the firſt and laſt ſyllables of words, is never pointed out to the ear with any certainty; and it is only in ſome of the intermediate ſyllables, that it is perceptible. Such as the penultima of the infinitive in the ſecond and third conjugations of verbs, the former of which, is always ſounded long, and the latter, ſhort; as in the word *docēre* and *legĕre*. Such as the nouns of the third declenſion increaſing in the genitive, whoſe penultimas are alſo ſhort; as, Littus littŏris, teſtitudo teſtitudĭnis. But the number of ſyllables, whoſe real quantity is pointed out to the ear by the obſervation of the rules of proſody, is extremely ſmall, in compariſon of thoſe whoſe quantity is perverted by them. It may be aſked, that if all this be ſo, how can it be accounted for, that the ear of a perſon ſkilled in Latin metre, ſhould be ſo much hurt by the uſe of any falſe quantity in a verſe? To this I anſwer, that it is not the ear that is offended on this occaſion; as a proof of which, it is only neceſſary to obſerve, that the ſame individual ſyllable, uttered exactly in the ſame time, is uſed in metre ſometimes as a long, and ſometimes as a ſhort ſyllable. Thus the termination *is* in the nominative and genitive ſingular of nouns, is always ſhort; and long in the dative and ablative plural. The laſt ſyllable in triſtis, gentis, is ſhort; the ſame individual ſyllable, ſounded exactly in the ſame time, is called long in fatis, pratis; and any perſon ſkilled in the laws of proſody, would be offended

offended to ſee the latter uſed as ſhort in metre, or the former as long; though it is evident that the ear can have really no concern in it, and it is only by an illuſion of the fancy, that he thinks the ear is offended. It is juſt the ſame as in the article of ſpelling, where thoſe who have been properly inſtructed in that art, are offended when they ſee words written differently from the eſtabliſhed mode, though perhaps the combination of letters in the falſe ſpelling, may be much better calculated to repreſent the true ſounds of the words.

If it be aſked, what method the Romans took to manifeſt to the ear the different quantities of the ſame ſyllable, compoſed of the ſame letters, that of *tis* for inſtance, before quoted; the anſwer is eaſy. By pronouncing the ſyllable, when ſhort, as in the caſe of the nominative and genitive ſingular, in the ſame way that we do, tri*ſtis*, gen*tis*, where the voice hurries over the vowel to the conſonant; and by reſting on the vowel in the plural caſes, as *fatis* [fatees] pra*tis* [pratees]. This may be clearly gathered from an obſervation of St. Auſtin on the firſt line of the Æneid; who ſays, that had the word primis being put inſtead of primus, the meaſure would have been ſpoiled: now in our way of pronouncing the ſyllables mus and mis, the ear can acknowledge no difference of quantity; but if the one be ſounded primŭs, and the other primées, and were the line to be thus repeated,

Arma virumque cano, Trojæ qui pri*mees* ab oris—

the falſe quantity would be perceived, and the meaſure deſtroyed to our ears, as well as to thoſe of the ancients.

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In pronouncing the firſt line of Virgil's Eclogues after our manner, it is ſcarcely credible how much the quantity is perverted.

Tit'yre tú pat'ulæ rec'ubans ſub' teg'mine fági—

Here, of ſeven long ſyllables, there are but two which can be acknowledged as ſuch by the ear; which are tú and fá in fagi, where the ſtreſs or accent is laid on the vowels. The ſyllables, Tit, pat, rec, ſub, teg, where the ſtreſs is on the conſonant, are ſounded in the ſhorteſt time poſſible. We know that the firſt ſyllable in Tityre is long, and the firſt ſyllable in patulæ is ſhort; and yet can any ear diſtinguiſh the leaſt difference of quantity between *Tit* and *pat?* In like manner, we know the firſt ſyllable in recubans is ſhort, and that in tegmine is long; yet ſound *rec* and *teg*, are they not both equally ſhort? The laſt ſyllable in Tityrĕ is ſhort, that in patulǣ is long, yet by depriving the latter of its accent (according to the rule before mentioned) it has exactly the ſame ſound, and is pronounced in the ſame ſhort time as the former. But if the line were pronounced in the following manner,

Tēĭtĭrĕ tú pătŭlæ' rĕcŭbáns fúb tégmĭnĕ fágī—

the quantity of the ſyllables would be obvious to every ear, and the true movement of the verſe be preſerved. Yet this, from prejudice, would ſound very uncouth to the ears of thoſe who have been taught to pronounce Latin in a different way. And that it is only the effect of prejudice, we may gather from this, that foreigners are as much diſguſted with our pronunciation of Latin, as we are with theirs.

I have ſufficiently ſhewn you, under what prejudices the learned, after having imbibed their firſt ideas

ideas of quantity in the rules laid down for it in Latin proſody, (rendered for the moſt part falſe by our vitiated pronunciation of that language) muſt come, to judge of the ſtate of it in our own. The ear being there deprived of its authority, in its own peculiar province, and tyranniſed over by laws eſtabliſhed without its conſent; inured to a ſtate of ſlavery, and to receive implicitly long ſyllables for ſhort, and ſhort ſyllables for long; was in no condition to reclaim its rights, or exert its powers afterwards. Very different indeed are the ears of the modern learned, from thoſe of the ancients, as deſcribed by their writers; *Teretes & religioſæ, difficiles & moroſæ, quarum eſt ſuperbiſſimum judicium:* 'Poliſhed and religious, difficult and moroſe, whoſe judgment is of the proudeſt nature.' Ours are the reverſe of all this; and in their debauched ſtate, loſing their diſtinguiſhing faculties, ſubmiſſively receive any laws, which the inſolence of pedantry ſhall lay down. Thus one of the firſt rules eſtabliſhed for aſcertaining quantity in our language, was, that every accented ſyllable was long. The falſity of which rule, I have already ſufficiently ſhewn, and yet it has been univerſally adopted. Dr. Forſter, in his Eſſay on Accent and Quantity, aſks with an aſſured air, '*Whether any perſon in England uſually pronounces an Engliſh diſſyllable or polyſyllable without making the voice reſt longer on ſome one ſyllable than on the other?*' To which I anſwer, that all Engliſhmen who pronounce well, certainly in ſuch words diſtinguiſh one ſyllable from the reſt, but not always by dwelling upon it, as he imagines, which is only the caſe when the accent is on the vowel; but on the contrary, when the accent is on the conſonant, far from dwelling on that ſyllable,

lable, it is pronounced as rapidly as poſſible, and the ſyllable in that caſe is diſtinguiſhed from the reſt, by the mere *ictus* or more forcible ſtroke of the voice upon the conſonant, than upon others. It is the Scots alone who mark all accented ſyllables alike, by dwelling equally upon them, as well when the ſeat of the accent is on the conſonant, as when it is on the vowel; and this it is which conſtitutes the moſt material difference between their pronunciation and ours. He then by way of example aſks, 'Do we not employ 'more time in uttering the firſt ſyllables of '*heavily*, *haſtily*; *quickly*, *ſlowly*; and the ſecond 'in *ſolicit*, *miſtaking*; *reſearches*, *deluſive*; than 'in the others?' In ſome of theſe words we certainly do; as in *háſtily*, *ſlówly*, *miſtáking*, *delúſive*; where the accent is on the vowels, which renders their ſound long. But in all the others, hev'-il-y, quick'-ly, ſol-lis'-it, reſer'-ches, where the accent is on the conſonant, the ſyllables hev', quick', lis', ſer', are pronounced as rapidly as poſſible, and the vowels are all ſhort. In the Scotch pronunciation indeed they would be all reduced to an equal quantity, as thus; hái-vi-ly, háis-ti-ly; quéek-ly, ſlów-ly; ſol-leé-ſit, miſ-taí-king; re-ſaír-ches, de-lú-ſive. But here we ſee that the four ſhort vowels, are changed into four long ones of a different ſound, occaſioned by their placing the ſeat of the accent on the vowels, inſtead of the conſonants; thus inſtead of hev', they ſay, háiv; for quick' quéek; for lis' leeſe; and for ſer' ſair.

From what has been ſaid, an inference may be drawn, that the quantity of Engliſh ſyllables is adjuſted by one eaſy and ſimple rule; which is, that when the ſeat of the accent is on a vowel, the

the ſyllable is long; when on a conſonant, ſhort; and all unaccented ſyllables are ſounded ſhort. It is true that this rule ſufficiently aſcertains the quantity of all the ſyllables of our words, when ſeparately pronounced. But what ſhall we ſay, when after having thus, to all appearance, fixed the quantity of our ſyllables by one ſimple eaſy rule, we find that it will not hold with regard to words arranged in ſentences? where we ſee that the quantity is perpetually changing; and that the ſame individual ſyllable, of the ſame word, is ſometimes long, and ſometimes ſhort, according to the rank which the word holds in the ſentence. That the quantity of the accented ſyllable of a word, depends upon the importance of its meaning. In ſhort, that it is by emphaſis, that the time or quantity is regulated.

If what I have juſt now advanced upon this head be true, (as I ſhall hereafter inconteſtibly prove it to be) the whole modern theory of quantity, will be found a mere chimera. For there is not one of the writers on that ſubject, who ſeems to have the leaſt idea of the mutable nature of our quantity; on the contrary, they conſider it as certainly fixed to the ſyllables, in the ſame manner as the Roman, and lay down their rules accordingly. This errour proceeds from the ſame ſource as the reſt; that of applying principles and rules of one tongue to another, with which they cannot ſquare, on account of their conſtitutional difference. Thus, as in the article of accents, I have ſhewn one eſſential difference between the ancient languages and ours; ſo in the article of quantity, I ſhall ſhew another as eſſential; inaſmuch as theirs was, for the moſt part, immutably fixed to the ſeveral ſyllables of their words; and ours, is liable

liable to continual change. So that they who have laid down laws for it, as conſidering it to be fixt like the Roman, have been endeavouring to bind a river in chains.

Effugiet tamen hæc ſceleratus vincula Proteus.

And indeed it is ridiculous enough to any one who can read properly, to ſee how lamentably theſe gentlemen have marked the long and ſhort ſyllables of the Engliſh verſes, which they give as examples of their rules, after the Roman manner. But let us for a while forget the article of quantity, and examine what it is which conſtitutes Engliſh verſe.

I grant there can be no true poetic numbers, without a due obſervation of quantity in reciting them; but in compoſing Engliſh verſes, the poet need not pay the leaſt attention to quantity, which will reſult of courſe from the obſervation of other laws, as ſhall hereafter be explained. Triſſino, a famous Italian poet, in writing on the meaſures of their verſe, ſays, that as the ancients were determined by the quantity of the ſyllables, in his language they are determined by the accent: and the ſame is true of the Engliſh. This has given riſe to many endleſs diſputes, occaſioned by a miſapprehenſion of the term, accent, as uſed by Triſſino, who employed it in the ſame ſenſe as that which I have annexed to our accent; and thoſe who combated this opinion, took it in the ſenſe of the ancient accents. It is in this light Dr. Forſter conſidered it, where he ſays, 'Notwithſtanding the confidence with which it is 'often affirmed, that the Engliſh metre depends 'upon accent, and not on quantity, which I have 'endeavoured to refute; and tho' I have ſeemed 'to allow that accent jointly with quantity doth

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'direct it; yet I cannot help thinking that the 'eſſence of it is founded in quantity alone. And 'to this I am induced by the following fact: Let 'a Scotchman take ſome verſes of any of our 'poets, as theſe,

'*All hūman things are ſūbject to decay,*
'*And when fate ſūmmons, mōnarchs muſt obey.*

'He will pronounce them with the accent tranſ-'poſed thus,

'*All hūmán things are ſūbjéct to decay,*
'*And when fate ſūmmóns, mōnarchs muſt obey.*

It is evident from this example, that Dr. Forſter takes the term accent, in the ancient ſenſe; and by the accentual mark over the laſt ſyllables of the words, humán, ſubjéct, ſummóns, monárchs, he does not mean that the Scots, in theſe words, change the ſeat of the true Engliſh accent, or ſtreſs of the voice, becauſe they do not; but only that they elevate the voice on theſe ſyllables, contrary to the practice of the Engliſh; which is true. And in what follows, Dr. Forſter clearly ſhews this to be his meaning. For he ſays, 'Now though 'he *alters* the *tones*, and *transfers the acute* from 'the beginning to the end of words, yet in this 'pronunciation the metre ſtill eſſentially ſubſiſts, 'becauſe founded in quantity, which is not vio-'lated by him.' And this is true in his uſe of the term accent; but had the Scotchman, inſtead of giving higher notes to thoſe ſyllables, transferred the ſeat of the Engliſh accent, from the firſt to the ſecond ſyllables, by laying a greater ſtreſs on them, as thus,

All hŭmán things are ſŭbjéct to decáy,

the metre would have been entirely deſtroyed. The perplexity and confuſion of ideas, which

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Dr. Forſter ſeems to have laboured under upon this occaſion, as may be eaſily gathered from this expreſſion, 'and though I have ſeemed to allow 'that accent jointly with quantity doth direct it, 'yet I cannot help, &c.' have evidently ariſen from his never having had a true conception of the Engliſh accent; for he would then have ſeen, that Engliſh metre is not conſtructed either by quantity, or tone, but ſtreſs only; and that a due arrangement of thoſe accented ſyllables, according to certain laws, is what produces verſe. Perhaps it may appear to you, that I have taken up more time than was neceſſary to explain theſe two points; and I confeſs that were I to ſpeak upon the ſubject to perſons who had never before received any impreſſions of accent or quantity, it might be done in a much narrower compaſs. But the entanglements of errour, formed by early wrong inſtruction, and knit together by the force of prejudice and habit, are to be unravelled by a patient hand.

Having thus brought you paſt theſe two falſe guides, which, like two poſts left ſtanding to old roads, after the ways had been changed, were ſure to miſlead every traveller who conſulted them; I ſhall now conduct you, by an unfrequented path, to our part of Parnaſſus, and lead you to a ſteep hill (to uſe a paſſage of Milton), 'laborious 'indeed at the firſt aſcent, but elſe ſo ſmooth, ſo 'green, ſo full of goodly proſpects, and melodious 'ſounds on every ſide, that the harp of Orpheus 'was not more charming.'

I have already ſhewn that our verſe is not formed by the number of ſyllables; I have ſaid that it is compoſed of feet, like that of the ancients; and that the only difference is, that their feet, depended

pended upon the quantity of the ſyllables which compoſed them, ours, upon accent. Our accented ſyllables, correſponding to their long ones, our unaccented, to their ſhort, in the ſtructure of theſe feet. That is, an accented ſyllable followed by an unaccented one in the ſame foot, anſwers to their trochee; and preceded by an unaccented one, to their iambus; and ſo with the reſt.

For the uſe of ſuch of my hearers as are not acquainted with Latin proſody, I ſhall here explain the nature of poetic feet. Feet in verſe correſpond to bars in muſic; a certain number of ſyllables connected form a foot in the one, as a certain number of notes make a bar in the other. They are called feet, becauſe it is by their aid that the voice as it were ſteps along through the verſe in a meaſured pace; and it is neceſſary that the ſyllables which mark this regular movement of the voice, ſhould in ſome manner be diſtinguiſhed from the others. This diſtinction was made among the ancient Romans, by dividing their ſyllables into long and ſhort, and aſcertaining their quantity by an exact proportion of time in ſounding them; the long being to the ſhort, as two to one; and the long ſyllables, being thus the more important, marked the movement. In Engliſh, ſyllables are divided into accented and unaccented; and the accented ſyllables being as ſtrongly diſtinguiſhed from the unaccented, by the peculiar ſtreſs of the voice upon them, are equally capable of marking the movement, and pointing out the regular paces of the voice, as the long ſyllables were by their quantity, among the Romans.

All feet uſed in poetry conſiſt either of two, or three ſyllables; and the feet, among the ancients, were denominated from the number and quantity of

of their ſyllables. The meaſure of quantity was the ſhort ſyllable, and the long one in time was equal to two ſhort. A foot could not conſiſt of leſs than two times, becauſe it muſt contain at leaſt two ſyllables; and by a law of poetry, needleſs to be explained at preſent, a poetic foot would admit of no more than four of thoſe times. Conſequently the poetic feet were neceſſarily reduced to eight; four of two ſyllables, and four of three. Thoſe of two ſyllables muſt either conſiſt of two ſhort, called a pyrrhic; two long, called a ſpondee; a long and a ſhort, called a trochee; or a ſhort and a long, called an iambus. Thoſe of three ſyllables were, either three ſhort, a tribrach; a long and two ſhort, a dactyl; a ſhort, long, and ſhort, an amphibrach; or two ſhort and a long, an anapæſt.

For the benefit of thoſe who are not acquainted with the Latin, I ſhall here draw out a ſcheme of the feet, adding Engliſh names to them, to explain their nature; that they may the more eaſily become acquainted with them, as the Latin terms, from uſe, are rendered more familiar to them.

Diſſyllable.			Triſſyllable.		
Roman.		*Engliſh.*	*Roman.*		*Engliſh.*
Trochee	- ◡	1ſt diſſ.	Dactyl	- ◡ ◡	1ſt triſſ.
Iambus	◡ -	2d diſſ.	Amphibrach	◡ - ◡	2d triſſ.
Spondee	- -	double diſſ.	Anapæſt	◡ ◡ -	3d triſſ.
Pyrrhic	◡ ◡	un-diſſ.	Tribrach	◡ ◡ ◡	un-triſſ.

The Engliſh terms here need but little explanation. 1ſt diſſ. ſignifies a foot of two ſyllables, in which the accent is on the firſt. 2d diſſ. where it is on the ſecond. Double diſſ. where it is on both; and un-diſſ. on neither. The ſame in the triſyllabic feet. The term diſſ. ſtanding for diſſyllable, triſſ. for triſſyllable. The long ſyllable is marked

marked by a ſmall ſtraight horizontal line as thus,-; the ſhort, by a ſmall curve turned upwards as thus,◡, according to the uſual practice of marking the quantity in Latin.

We are now ſufficiently prepared for entering upon an examination of Engliſh numbers; and I ſhall begin with thoſe which belong to our heroic verſe, as the moſt conſiderable. And firſt, I ſhall conſider the feet which enter into the compoſition of that ſpecies of verſe.

The Greeks and Romans made uſe of but two feet in the ſtructure of their heroic verſe, the dactyl and ſpondee. The Engliſh verſe admits all the eight before enumerated; notwithſtanding the confidence with which it has been aſſerted, that it is purely iambic, except that in ſome caſes a trochee is admitted, as I ſhall immediately ſhew. In this line of Milton,

Próne on|the flood'|exten|ded long| and large,

the firſt foot is a 1ſt diſſ. (trochee), the ſecond a 2d diſſ. (iambus).

In this,

And thĕ|ſhrill' ſòunds| ran echoing thro' the wood,

the firſt is an un-diſſ. (pyrrhic), the ſecond a double diſſ. (ſpondee).

Thus in theſe two lines, we have examples of the four diſſyllabic feet. I ſhall now give inſtances of the four triſſyllabic.

Mur'muring|and with him fled the ſhades of night.

The firſt foot here is a firſt triſſ. (dactyl).

O'er man'y| a frò|zen man'y| a fíe|ry Alp.

This line contains no leſs than three of the ſecond triſſ. (amphib).

The

The great|Hĭĕrá|chal ſtandard was to move.

Here the ſecond foot is a third triſſ. (anapæſt).

Innú|merable | before th' Almighty's throne.

Here in the ſecond foot we find an un-triſſ. (tribrach). And thus I have given you examples of all the triſſyllabic, as well as diſſyllabic feet.

What an amazing advantage muſt the uſe of ſo many feet give, in point of variety, to our heroic verſe, over that of the ancients, who were confined to two only, were we to make the uſe of it which we might! But through the indolence of our poets in general, and their want of ſkill in the theory of numbers, ſome falſe rules have been eſtabliſhed, which have, in a great meaſure, deprived us of that benefit.

It may perhaps be matter of wonder to ſome, to hear it aſſerted, that any of our beſt poets were ignorant of the theory of numbers; nor will they eaſily be brought to believe, that they could make ſuch good verſes, without ſuch knowledge. And yet it would be no difficult matter to prove, that ſcarce any of them, except Milton and Dryden, ever took the trouble to dive it into that myſtery; and their moſt admired verſes proceeded wholly from ear and imitation, in the ſame manner as Scotch and Iriſh tunes have been compoſed, by perſons utterly unacquainted with the art of muſic. The ear being conſtituted the ſole judge, in a ſhort time, ſmoothneſs ſupplanted expreſſion, and the charms of variety were ſacrificed to a flowing uniformity. Critics, as little enlightened as the poets, eſtabliſhed rules of art upon their practice, and confined our verſification by laws to thoſe narrow bounds. Hence it was a received rule, that an Engliſh heroic verſe ſhould conſiſt wholly of iambics, excepting now and then that a trochee

might begin the line, for the ſake of variety. Yet even this liberty Dr. Pemberton diſapproves of, in ſpite of the vaſt number of ſome of the fineſt verſes in our language, which are ſo conſtructed; and in ſpite of the example of Mr. Pope, the ſmootheſt of our verſifiers, who is remarkable for his uſe of it.

Her lively looks a ſprightly mind diſcloſe,
Quick' as | her eyes | and as unfix'd as thoſe;
Favours | to none | to all ſhe ſmiles extends,
O'it ſhe | rejects | but never once offends.
Bright as | the ſun | her eyes the gazers ſtrike,
And like the ſun, ſhe ſhines on all alike.

Here you ſee in ſome of his moſt pleaſing lines, there are four ſucceſſive ones which begin with a trochee. Yet, upon the ſtrength of Dr. Pemberton's rule, I have heard the author of a celebrated heroic poem boaſt, that all his verſes were compoſed of pure iambics.

I cannot ſee what great merit an author can claim, from confining himſelf to the uſe of one foot only, in a long work, where he was at liberty to regale the reader with that pleaſing variety, which the uſe of eight might have furniſhed. But the beſt of it is, that this gentleman paſſed this cenſure upon himſelf, without meriting it; for however he might have been intentionally guilty of uſing no other foot but the iambic, he was not able to carry his deſign into execution; as I can point out ſeveral paſſages throughout his work, where he has unknowingly uſed the four ſeveral kinds of diſſyllabic feet. And indeed it would be difficult to find any conſiderable number of ſucceſſive lines in our poetry, in which the pyrrhic and ſpondee are not to be met with, as well as the trochee and iambus. To give ſome inſtances

inſtances of this from Mr. Pope, firſt of the pyrrhic.

As ſhades | more ſweet||ly̆ rĕ|commend | the light.

Where we find the third foot conſiſts of the laſt ſyllable of ſweetly, and the firſt of recommend, both unaccented, and both ſhort.

Not half | ſo ſwift||ly̆ thĕ | fierce eagle moves.

The ſame may be obſerved of the third foot of this line.

Now of the ſpondee.

Hill's peép | o'ér hill's | and alps | on alps | ariſe.

Here the four firſt ſyllables are accented, and make two feet equivalent to two ſpondees.

Sēē thĕ | bold youth | ſtráin up' | the threat|ning ſteep.

Here the firſt foot is a trochee, the ſecond a genuine ſpondee by quantity, the third a double diſſ. equivalent to a ſpondee.

And now, ſome inſtances of lines, containing both the pyrrhic and ſpondee.

Thăt ŏn | wēak wīngs | from far purſues your flight.

Here the firſt foot is a pyrrhic, the ſecond a ſpondee.

Thrŏ' thĕ | fāir ſcēne | rōll ſlōw | the ling'ring ſtreams.

The firſt foot a pyrrhic, the two next ſpondees.

On hĕr | whīte breaſt | a ſparkling croſs ſhe wore.

The firſt a pyrrhic, the ſecond a ſpondee. But I need not multiply inſtances, as theſe feet are to

be found every where throughout his works, as well as thoſe of all our beſt poets.

It is amazing that our critics, with ſuch inſtances before their eyes, could have been ſo deceived; but this, as well as moſt of their other errours, took its riſe from the ſource before mentioned, that of trying always to ſquare our meaſure, to the rules of Latin proſody. Thus, becauſe the pyrrhic was but little uſed in the Roman poetry, they ſeem not to know that we have any ſuch foot, notwithſtanding that it is of more frequent uſe in heroic meaſure than any, except the iambic. And becauſe the ſpondee was ſeldom employed by them, except in heroic meaſure to temper the dactyl, having excluded the dactyl from ours, they ſhut out the ſpondee alſo, miſtaking it for an iambus. Thus one of our * lateſt legiſlators in verſe, having pronounced that all our meaſure was either iambic or trochaic, produces the following as an inſtance of the iambic kind:

Mōſt gōod | mōſt fāir—

which ſurely are manifeſtly two ſpondees.

But though the falſe rule laid down by theſe gentlemen, has but little affected the practice of our poets, with regard to the four diſſyllabic feet, yet thoſe of the triſſyllabic kind, have for a long time been wholly baniſhed; and the law ſeems at preſent firmly eſtabliſhed, that an Engliſh heroic line ſhould never exceed ten ſyllables; by which law, the triſſyllabic feet are all neceſſarily excluded. And to this our poets pay ſuch an implicit obedience, that when they introduce a greater number of ſyllables into a verſe, they always ſtrike out ſuch as they account ſupernumerary, by

* Vide Johnſon's Grammar.

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an elliſion, even where thoſe ſyllables are to be pronounced. Thus, though the words amorous and humorous, are always pronounced as three ſyllables, when a poet uſes them, he cuts out the middle ſyllables of each, and writes them am'rous and hum'rous, that his verſe might not appear to have more ſyllables in it than the law ordains. Thus, Mr. Pope writes,

Thin glitt'ring textures of the filmy dew;

through all the world, in reading the verſe, pronounce the three ſyllables of the word glittering.

But it may be ſaid, if our poets really do make uſe of theſe feet in their verſes, which are obvious to the ear when pronounced, that no inconvenience can ariſe from their cutting out one of the vowels to the eye, by an apoſtrophe; and all that can be ſaid of it is, that it is an unneceſſary practice, which cuſtom has eſtabliſhed. This argument would be of force, if they really did make all the uſe of theſe triſſyllabic feet which they might; but the obſervation of this rule has made them ſtudiouſly avoid them; and they never attempt to make uſe of any of them, except where the words are capable of being eaſily reduced from three to two ſyllables, or from two to one, by an elliſion. Thus, though they would write like Milton—

Thro' God's high ſufferance—

becauſe the word ſufferance may be reduced from three to two ſyllables, and be pronounced ſuff'rance—yet they would never conclude the line as he does—for the *trial* of man—becauſe the word trial never can be reduced by an elliſion to one ſyllable; and this line therefore, to an ear under the influence of this rule, would appear to have a ſyllable *too* many—

Thro'

'Thro' God's high ſuff'rance for the trial of man.

Nor would they write, like him,

With theſe that never fade, the ſpirits elect—

becauſe the word ſpirits cannot be contracted into one ſyllable. In ſhort, Milton is the only one of all our poets, who has enriched and varied his verſification, by the frequent uſe of triſſyllabic feet; yet this beauty is loſt upon thoſe who are prejudiced by the rule; or rather indeed appears a blemiſh.

Variety certainly contains a charm in itſelf, independent of every other conſideration; but it is from the proper application of variety, that its greateſt beauty and power ariſe. Now in order to know how to apply properly the different feet, it is neceſſary to be acquainted with their ſeveral natures, as they have all different properties, and are fitted to different uſes. And in order to this, it will be firſt neceſſary to know what it is which conſtitutes poetic numbers.

Manifeſt as the difference is between verſe and proſe to all readers, yet, if they were called upon to explain preciſely wherein that difference conſiſted, there are few, if any, who would not find themſelves at a loſs. The perception of the difference between verſe and proſe is common to moſt readers; but there is a wide diſtance between a perception of the difference, and a knowledge of its cauſe. Moſt of our writers upon numbers, miſtaking the one for the other, have not thought it at all neceſſary to examine into the nature of this difference, contenting themſelves with laying down rules for the mechanical ſtructure of verſe. Some very ingenious men have attempted it without ſucceſs; and among others * one of uncommon

* The Author of Elements of Criticiſm.

penetration,

penetration, after much pains taken upon this ſubject, has given a very lax, unſatisfactory deſcription of this difference, in ſaying, 'Verſe is 'more muſical than proſe; and of the former, 'the modulation is more perfect than of the laſter. 'The difference betwixt verſe and proſe reſembles 'the difference in muſic, properly ſo called, 'betwixt the ſong and the recitative. And the 'reſemblance is not the leſs complete, that theſe 'differences, like the ſhades of colours, approxi-'mate ſometimes ſo nearly as ſcarce to be diſ-'cernible.

According to this account, that of verſe being only more muſical than proſe, and having a more perfect modulation, they differ from each other merely in degrees of the ſame quality, and conſequently there can be no eſſential difference between them. And yet that there is an eſſential difference I hope to make evident, by pointing out in what it conſiſts. In order to which, I ſhall here trace numbers from their firſt principles, up to their moſt extended powers. The want of doing which, has been the ſource of much errour and confuſion in the writings upon that ſubject.

Numbers, in the ſtrict ſenſe of the word, whether with regard to articulate, or inarticulate ſounds, to poetry, or muſic, conſiſt in certain impreſſions made on the ear at ſtated and at regular diſtances.

The loweſt ſpecies of numbers, is a double ſtroke of the ſame note or ſound, repeated a certain number of times, at equal diſtances. The repetition of the ſame ſingle note in a continued ſeries, and exactly at equal intervals, like the ticking of a clock, has nothing numerous in it; but the ſame note twice ſtruck a certain number of times, with a pauſe between each repetition,

of

of double between the time between the ſtrokes, is numerous. The reaſon is, that the pleaſure ariſing from numbers, conſiſts in the obſervation of proportion; now the repetition of the ſame note, in exactly the ſame intervals, will admit of no proportion. But the ſame note twice ſtruck, with the pauſe of one between the two ſtrokes, and repeated again at the diſtance of a pauſe equal to two, will admit of the proportional meaſurement in the pauſes of two to one, to which we can beat time, and this is the ſimpleſt and loweſt ſpecies of numbers; which may be exemplified on the drum. As, tu'm-tu'm -- tu'm-tu'm -- tu'm-tu'm -- tu'm-tu'm -- tu'm-tu'm.

The next progreſſion of numbers is, when the ſame note is repeated, but in ſuch a way, that one makes a more ſenſible impreſſion on the ear than the other, by being more forcibly ſtruck, and therefore having a greater degree of loudneſs. As, tĭ-tu'm -- tĭ tu'm—or, tu'm-tĭ -- tu'm-tĭ. Or, when two weak notes precede a more forcible one; as, tĭ-tĭ-tu'm -- tĭ-tĭ-tu'm -- tĭ-tĭ tu'm—or when they follow one; as, tu'm-tĭ tĭ -- tu'm-tĭ-tĭ.

In the firſt and loweſt ſpecies of numbers which I have mentioned, as the notes are exactly the ſame in every reſpect, there can be no proportion obſerved but in the time of the pauſes. In the ſecond, which riſes in degree juſt above the other, though the notes are ſtill the ſame, yet there is a diverſity to be obſerved in their reſpective loudneſs and ſoftneſs, and therefore a meaſurable proportion of the quantity of ſound. Numbers of this ſpecies may alſo be exemplified on the drum, whoſe notes are always the ſame in kind, and will admit of no other variety, but different degrees of loudneſs or ſoftneſs.

In

In this latter ſpecies, beſide the proportion of time in the pauſes, and of force in the notes, there is another thing to be taken into conſideration, which is, the order of the notes; whether they proceed from ſtrong to weak, or from weak to ſtrong, as tu'm-tĭ -- tu'm-tĭ -- or tĭ-tu'm -- tĭ-tu'm -- tu'm-tĭ-tĭ -- tu'm-tĭ-tĭ -- or tĭ-tĭ-tu'm -- tī tí tu'm. This diverſity of order occaſions a great difference in the impreſſions made on the ear, and in the effects produced on the mind. To expreſs this diverſity of order in the notes in all its ſeveral kinds, I ſhall make uſe of the common term Movement; as the term Meaſure ſhall be made uſe of to expreſs the different proportions of time, both in the pauſes and the notes.

So far I have deſcribed the lower ſpecies of numbers, into which order and proportion can be admitted, by ſuppoſing only one and the ſame note to be repeated at meaſured intervals, with different degrees of loudneſs or ſoftneſs. But as the ear is ſoon ſatiated with a continued repetition of the ſame ſound, Nature has furniſhed us with another ſource of pleaſure, which though not eſſential to numbers, is yet their chief ornament, I mean, Variety; the parent of Melody and Harmony. Here then we aſcend to a higher ſpecies of numbers, in which the delight ariſing from the diverſity of high and low notes, of flats and ſharps, &c. is ſuperadded to the pleaſure which we before received, merely from order and proportion. This ſpecies of numbers may be exemplified, by performing the ſame movement which had before been beat on the drum, on any ſtringed inſtrument, which will not admit of a prolongation of a note. But it has no other advantage over the former, than what ariſes from the mere diverſity of ſounds, and the relative proportions of high or low, flat

or ſharp, &c. which they bear to each other. The notes themſelves being incapable of prolongation, like thoſe of the drum, can bear no relative proportion of time to each other, in point of ſound; the meaſure therefore, as in the caſe of the drum, muſt be wholly made out, by a proportional obſervation of intervals between the notes. The movement indeed in this may be different; as beſide loud and ſoft, the only way by which it could be diſtinguiſhed in the former caſe, it may proceed from high to low, or from low to high. So that all the advantage that it has over the former, ariſes merely from the variety of notes.

This leads me to the laſt, and nobleſt ſpecies of numbers, in which the notes themſelves can be prolonged at pleaſure; and in which, conſequently, a proportional meaſurement of time, in the ſounds themſelves, as well as in the intervals and pauſes between them, may be introduced. This ſpecies is daily exemplified in the performances on the organ, the trumpet, flute, all wind inſtruments, the violin and others of that ſpecies, and in the human voice; and here it is that the whole power and beauty of numbers are diſplayed in their utmoſt perfection.

The neceſſity there was of laying before you this general view of numbers, from thoſe of the moſt ſimple, to thoſe of the moſt complex kind, will appear, when I come to apply the principles upon which they are founded, to the ſeveral ſpecies of Engliſh poetic numbers.

Poetic numbers are founded upon the ſame principles with thoſe of the muſical kind, and are governed by ſimilar laws. Proportion and order are the ſources of the pleaſure which we receive from both, and the beauty of each, depends upon

a due

a due obſervation of the laws of meaſure and movement. The eſſential difference between them is, that the matter of the one, is articulate, of the other, inarticulate ſounds: but ſyllables in the one, correſpond to notes in the other; poetic feet, to muſical bars; and verſes, to ſtrains: they have all like properties, and are governed by ſimilar laws. The reaſon that this cloſe affinity between them has been ſo little known, is, that the one art has been ſtudied and cultivated with the utmoſt pains and aſſiduity, ſo that a thorough knowledge in theory, and ſkill in the practical part, may be obtained by thoſe who apply to it; while the other, has been ſo wholly neglected, that nothing but errour and confuſion meet us, when we enter into the ſpeculative, and very rarely are inſtances to be found of a juſt execution in the practical part.

From what has been laid down, it is evident, that the eſſence of numbers conſiſts, in certain impreſſions made on the mind through the ear, at ſtated and regular diſtances of time, with an obſervation of a relative proportion in thoſe diſtances; and the other circumſtances of long or ſhort in the ſyllables, or diverſity of notes in uttering them, are not eſſentials, but only qualities of numbers. And this may be demonſtrated by ſhewing that there is no kind of metre that may not be beat upon the drum, which is incapable of producing long or ſhort, high or low notes. So that, according to this rule, Engliſh verſe compoſed of feet formed by accent only, may have as juſt meaſurement of time, as thoſe formed by quantity; and this as certainly, as the drum can anſwer exactly in time to the trumpet, in the ſame movement; or that the harpſichord can play in concert with the organ. But it may be ſaid, according to my

my own account, that feet by quantity, muſt have the ſame advantage over thoſe formed by accent, as the trumpet has over the drum, or the organ over the harpſichord: conſequently the ancient meaſure had a like ſuperiority over ours. This would certainly be true, if all the feet of Engliſh metre were formed by an accent on conſonants only; but we are to remember, that the feet formed by an accent on vowels, may be exactly of the ſame nature with the ancient feet, and may have the ſame juſt quantity in their ſyllables. So that in this reſpect, we have all that the ancients had, and ſomething which they had not. We have as it were duplicates of each foot, yet with ſuch a difference between them, as to fit them for different purpoſes, to be uſed at our pleaſure. It is agreed on all hands, that if the harpſichord could be made capable of ſwelling and prolonging the notes at pleaſure, it would be ſuperiour to the organ; the reaſon of which is, that all the ſmarter, ſharper, and ſprightly notes, are expreſſed with more ſpirit on the merely ſtringed inſtrument, than on thoſe that are ſupplied with wind; and if one inſtrument poſſeſſed the qualities of both, it muſt of courſe be ſuperiour to either.

In order to ſhew more clearly the difference between verſes compoſed of feet formed by accent, and thoſe formed by quantity; and alſo to ſhew by what management the time in the one, is to be rendered equal to that in the other, I ſhall produce examples of both, by repeating ſome lines of each ſpecies. And though we ſhall have continual opportunities of obſerving this difference, in moſt of the verſes which we ſhall have occaſion to examine; yet to ſatisfy you at preſent, I ſhall give you an inſtance or two. The following line of Pope conſiſts of pure iambics by quantity.

O'er

O'er héaps | of rú | in ſtalk'd | the ſtáte | ly hínd |

where you ſee the accent is upon the vowel in each ſecond ſyllable. In the following line you will find the ſame iambics, but formed by accent upon conſonants, except the laſt ſyllable—

Then ruſ' | tling crack | ling craſh' | ing thun' | der down.

If you will attend, you will find that the time of the ſhort accented ſyllables, is compenſated by a ſhort pauſe at the end of each word to which they belong, ruſtling, crackling, craſhing—

Then ruf | tling crack | ling craſh | ing thu'n | der down—

I have given you a ſpecimen of a verſe formed by quantity, and of another by accent. In the former the vowels are dwelt upon, and you ſee by that means how ſmoothly the line flows on—

O'er héaps of rúin ſtálk'd the ſtátely hínd—

In the other the accent is on conſonants, and you ſee what force and ſpirit it gives to the verſe,

Then rus'tling crac'kling cras'hing thun'der down.

This ſpecimen will give you a glimpſe at preſent of the advantage which may ariſe to Engliſh numbers, from the uſe of theſe duplicates of feet, either in entire lines, or by intermixing them in the ſame verſe. I have given you an inſtance of the one, I ſhall now produce one of the other. And in order to make the difference more ſenſible, I ſhall firſt repeat ſome lines where the feet are formed by quantity; and then others in which thoſe formed by accents are intermixed.

And

And all the while harmonious airs were heard
Of chí | ming ſtring's | and chár | ming pípes, | and winds
Of gentleſt gale Arabian odours fann'd
From their ſoft wings, and Flora's earlieſt ſmells.

Now of the other,

So ſpake the ſovereign voice, and clouds began
To darken all the hill, and ſmoke to rowl,
In dus' | ky wreáths | reluc' | tant flámes | the ſigns
Of wrath awak'd.

At preſent I ſhall deſire your attention only to two lines in theſe paſſages, of exactly the ſame ſtructure in movement and pauſes; with this only difference, that the feet of the one, are formed by quantity, and the other has two feet by accent intermixed.

Of chí|ming ſtring's||or chár|ming pipes || and winds—
In dus'|ky wréaths || reluc'|tant flámes || the ſigns—

In the firſt of theſe, where the accent is on long ſyllables, how ſmoothly flows the verſe! how ſweetly adapted to the pleaſing ſubject—

Of chíming ſtring's or chárming pípes—

In the other, where the accent is twice on conſonants,

In dus'ky wreaths reluc'tant flámes—

How happily fitted is this intermixture to paint a ſcene of horrour!

Having ſufficiently ſhewn the vaſt variety of which our poetic numbers are capable, I ſhall now enter

enter into an examination of the rules by which it is to be regulated, and the effects which may be produced by ſuch regulation.

In order to this, I ſhall firſt conſider our verſification, with regard to what is eſſential to numbers; and afterwards, with regard to their acceſſary or ornamental parts.

Feet and pauſes, as the eſſentials of poetic numbers, are firſt to be attended to. I have already pointed out the eight different feet uſed in poetry; and I have ſhewn that they may all find place in our heroic verſe. But the foot which is moſt congenial to that verſe, is the iambic; becauſe it is the only one of which an entire heroic line can be compoſed: and our poetry abounds with verſes, into which no other foot is admitted. Such as,

The pow'rs | gave éar | and grán|ted hálf his práy'r,
The res't | the wínds | diſpérs'd | in emp|'ty áir.

As the movement of this foot is from weak to ſtrong, and the ſtreſs of the voice is on the ſecond or final ſyllable, ſuch as reſemble it in any of theſe reſpects, have the moſt affinity with it, and may be the moſt frequently employed. Thus the amphibrach, being in its commencement, or in the two firſt ſyllables, an actual jambus; the anapæſt, in its finiſhing, or two laſt ſyllables, another; and the ſpondee, having a ſtreſs on the laſt ſyllable, as well as the firſt, may all be admitted without much change in the movement. With regard to the amphibrach, the inſtances I gave in the beginning, may ſerve to ſhew how congenial that foot is to the iambic movement.

O'er many | a frō|zen man'y | a ſíery alp.

To

To which we may add numberleſs inſtances from Milton. Such as,

With wheels | yet ho'ver|ing o'er the ocean brim
Shot par'al|lel to the earth his dewy ray,
Diſcov'er|ing in wide landſcape all the eaſt, &c.

Where we find this foot uſed in three ſucceſſive lines.

As to the anapæſt, we may ſee in the inſtances already given, how aptly that foot may be employed.

The great|Hierár|chal ſtandard was to move.

And the ſpondee is every where to be met with.

Nōw cāme | ſtĭll ēve|ning on, and twilight grey, &c.
Sō ſmoōths | her charming tones, that God's| ōwn ēar, &c.
All sēem'd | well plēas'd, | all sēem'd | but were not all.

The admiſſion of theſe feet, which have a ſimilarity in their movement, though they differ from each other in number of ſyllables, or in quantity, is not ſo hard to be accounted for: but there is ſomething ſurpriſing at firſt view, in the admiſſion of feet which have a movement directly oppoſite, ſuch as the trochee and dactyl, as they have the ſtreſs on the firſt ſyllable, and proceed from ſtrong to weak; or in admitting feet which make no impreſſion at all, ſuch as the pyrrhic and tribrach. And yet, that the matter of fact is ſo, may be ſeen every where in the verſes of our beſt poets. I have given ſeveral inſtances of lines beginning with a trochee, a movement which Mr. Pope was particularly fond of. But Milton has

has introduced this foot often into other places of the verſe. Such as,

That all was loſt | back' to | the thicket ſlunk—
Of Eve whoſe eye | dárted | contagious fire—
All theſe our nōtions vain | ſees and | derides—
Shall breathe her balm—but firſt | whóm ſhall | we ſend—
Love no where to be found | leſs' than | divine—
Of many a coloured plume | ſprin'kled | with gold—

In like manner, wherever the trochee found admiſſion, he has occaſionally uſed a dactyl. Such as,

Hov'ering | on wing under the cope of hell—
Tim'orous | and ſlothful yet he pleas'd the ear—
Abject and loſt lay theſe | cov'ering | the flood—
Of truth in word | mìghtier | than they in arms—

As to the pyrrhic, it is, as I before obſerved, the foot moſt in uſe after the iambus.

She ſaid, and melting as in tears ſhe lay,
In ă | ſoft ſilver ſtream diſſolv'd away.
Pant on thy lip | and tŏ | thy heart be preſt—
The phantom flies me | ăs ŭn | kind as you—
Leaps o'er the fence with eaſe | ĭntŏ | the fold—
——————and laid me down
Ŏn thĕ | green bank | to look | ĭntŏ | the clear
Smooth lake | thăt tŏ | me ſeem'd another ſky.
——————with tempeſt fell
Ŏn thĕ | proud creſt of Satan.

You

You can open no part of our beſt poets, without finding the pyrrhic every where interſperſed; and with regard to the tribrach, if it be conſidered only with reſpect to real quantity, it is of continual uſe; but if we conſider it with reſpect to accent, that is a foot of three ſyllables without any accent, or as I have called it an untriſſ. it is very rarely to be found, becauſe a ſucceſſion of ſo many ſhort ſyllables unaccented, would leave no impreſſion, and conſequently could not be agreeable to the ear.

But it may be ſaid, that though I have ſupported what I have advanced, with regard to the admiſſion of all thoſe feet into our heroic verſe, by examples drawn from our beſt poets; yet the queſtion is, whether theſe poets were right in indulging themſelves in ſuch liberties; and whether, in ſo doing, they have not offended againſt the firſt principles of numbers. For, from what I have laid down on that head, it may appear, that equality of time in the feet which compoſe the verſe, upon which meaſure depends; and regularity of impreſſions made at equal diſtances by accents, which conſtitutes the movement, are eſſential to poetic numbers. And that by admitting feet into the ſame verſe of unequal times, ſuch as the ſpondee and iambus, the dactyl and trochee, the former of which conſiſt of four, and the other only of three times, no regularity of meaſure can be obſerved: and as the trochee and iambus, the dactyl and anapæſt, are of movements directly oppoſite, the impreſſions made by the accented ſyllables in an intermixture of thoſe feet, muſt be at unequal diſtances.

To this I anſwer, that in my definition of numbers at large, I did not ſay, impreſſions made

at

at equal diſtances, but at ſtated and regular diſtances, for the former belongs only to thoſe of the ſimpleſt kind. But to render numbers for any time pleaſing to the ear, variety is as eſſential as uniformity; and it is a due mixture of theſe two, which conſtitutes numbers of a higher order: in which a new ratio is introduced, both with regard to meaſure and movement. With regard to meaſure in this way, the quantity of each diſtinct foot, or portion of a verſe, is not ſeparately weighed, but the ſum total of two or more feet is taken to balance the account. Thus, a ſpondee and pyrrhic united, make up the exact time of two trochees, or of two iambics; and where theſe two are found in the ſame line, intermixed with iambics, the time upon the whole is the ſame as if the line conſiſted of pure iambics. Thus in this line,

On hĕr | whīte brēaſt | a ſparkling croſs ſhe wore—

the firſt portion of this verſe conſiſts of two feet, a pyrrhic and a ſpondee, which make up the time of two iambics. The ſame may be obſerved in the following inſtance,

Say firſt, for Heav'n hides nothing from thy view,
Nŏr thĕ | deēp trāct | of hell.

Sometimes there are two ſpondees together, compenſated by two ſubſequent pyrrhics—as

——————and wild uproar
Stōod rūl'd | ſtoōd vaſt | ĭnf'in | ĭtŭde | confin'd—
Shē āll | nīght lōng | hĕr ămŏ | rŏus dĕs | cant ſung.

Sometimes

Sometimes we find the ſpondee and pyrrhic alternately intermixed; as in this line,

Mōre glō | riŏus ănd | mōre drēad | thăn frŏm | nō fāll.

And with regard to the whole of the quantity of a verſe, we are allowed great latitude, both in exceedings and diminutions; becauſe a ſcrupulous exactneſs in point of time, is not eſſential to us, as it was to the ancients. Firſt, becauſe their feet were entirely formed by quantity, and therefore exactneſs of time was as eſſential to them, as to bars in muſic. Whereas, ours being formed by accent, require no more than that the accents ſhould be diſpoſed according to rule, to conſtitute right verſes, without any references at all to quantity. Secondly, becauſe the recitation of the Roman poetry uſually was, and might always be accompanied by inſtruments; which brought on the neceſſity of an exact obſervation of quantity, that the muſical and poetical time might coincide on the ſame ſyllables. But we, who recite our verſes without any ſuch criterion to try the quantity by, are under no ſuch limitation. It is true indeed, the more cloſely a poet keeps to the juſt meaſurement of five iambics, the more agreeable the lines will be to the ear, from exactneſs of proportion: and if in verſification nothing elſe were to be conſidered, but the mere gratification of the ear, this proportion ought never to be departed from, no more than in muſic. But there is this difference, between poetical and muſical compoſition, that in the former, together with the ſounds, ideas are conveyed to the mind; in the latter, ſounds are only communicated. In the former, the chief object is, the delight ariſing from

from the ſentiments ſo communicated; in the latter, the chief end is, the pleaſure ariſing from the ſounds themſelves. It is obvious therefore, that the one, is much more ſtrictly bound by the laws which render ſounds pleaſing to the ear, than the other; for wherever in poetry the ſentiment can receive any additional force or grace, by receding a little from the ſtrict rules of compoſition, there the ſeverity of the muſical laws is to be relaxed, in favour of thoſe of a ſuperior nature; the end is to be regarded rather than the means; and the intereſts of the underſtanding, to be preferred to thoſe of the ear. This is what is called Expreſſion in Numbers; which is chiefly to be perceived in thoſe deviations which are allowed from the ſtrict laws, and which, judiciouſly managed, give a beauty to verſification, far ſuperior to the fineſt melody.

From this deſcription, it is obvious that there are three points chiefly to be attended to in verſification. The firſt is, to pleaſe the ear by an agreeable flow of verſe, which I call Melody. The ſecond is, to relieve the ear by change of numbers, which might otherwiſe be ſatiated, by a continual repetition of the ſame melody, however fine in itſelf; to which I have given the name of Variety. And the third is, to conſider what diſpoſition of numbers, is beſt ſuited to convey ſentiments and images, in the moſt forcible and clear manner, to the mind; whether ſuch diſpoſition coincide with the laws of the finer melody, or ſometimes ſtart aſide from them; to which I have given the name of Expreſſion. I ſhall now therefore endeavour to explain the laws of ſimple melody, under the direction of which, that of the pureſt kind may be obtained. By what

rules,

rules, and in what bounds, variety is to be governed and reſtrained, without prejudice to the laws of the purer melody; and what deviations it is allowed to make from thoſe laws, in favour of expreſſion.

Verſe is compoſed of feet and pauſes; and upon the management of theſe, depend all the properties of verſification. To avoid perplexity, I ſhall firſt conſider theſe articles ſeparately, and afterwards conjointly. And firſt, with regard to feet, ſo far as concerns melody. Experience ſhews us, that verſes compoſed of pure iambics, have a fine melody; but as the ſtreſs of the voice, in repeating ſuch verſes, is always in the ſame places, that is, on every ſecond ſyllable, ſuch a uniformity would diſguſt the ear in any long ſucceſſion, and therefore ſuch changes were ſought for, as might introduce the pleaſure of variety, without prejudice to melody; or which might even contribute to its improvement. Of this, nature, was the introduction of the trochee to form the firſt foot of an heroic verſe; which experience has ſhewn us, is ſo far from ſpoiling the melody, that in many caſes it heightens it. Of this I have already given ſome inſtances, and ſhall now offer a few more.

Glōws whĭle | hĕ rēads | but trembles as he writes———

Sōft ĭs | thĕ ſtrāin | when Zephyr gently blows——

Pan'ts ŏn | hĕr nec'k | and fans her parting hair———

Stil'l ăs | thĕ ſeā | ere winds were taught to blow———

Fāvoŭrs | to non'e | to all ſhe ſmiles extends—
Pleaſŭre | or wron'g | or rightly underſtood—

The

The trochees which commence theſe lines are of different kinds. In the firſt, there is a little reſt of the voice after the firſt ſyllable of the foot, and the ſecond, by a rapid utterance, is joined to the next foot. As—

Soft′ is the ſtrain——
Pants′ on her neck———
Still′ as the ſea ———

Whereas in the ſecond kind, the whole foot is completely ſounded, as,

Favours | to none—
Pleaſure | or wrong—

Now in the firſt caſe, the ear perceives a movement more congenial to the iambic metre, than in the other; for, by the ſtreſs on the firſt ſyllable, followed by a little pauſe, that ſyllable has the force of a ſyllabic iambus; and the latter being joined to the ſucceeding foot, is to the ear a true anapæſt; which, as I obſerved before, is a congenial foot. By a ſyllabic iambus, I mean a foot which is much uſed in ſome kinds of Engliſh metre, whereof one ſyllable is ſuppreſſed, whoſe place is ſupplied by a pauſe, to make out the time of two, and ſo to preſerve the meaſure. Of this, in the four following lines, take as many inſtances.

Sinks | my ſoul | with gloo | my pain?
See | ſhe ſmiles | 'tis joy | again!
Swells | a paſſion in | my breaſt?
Hark | ſhe ſpeaks | and all | is reſt.

A trochee, we find, may begin a line even with improvement of the melody; but it cannot well be admitted into any other part of the verſe, without prejudice to it. The reaſon is, that in any other ſituation, it interrupts and ſtops the uſual movement, by an oppoſite one; whereas when

when it is placed firſt in the line, it cannot interrupt the movement, being itſelf the beginner of it. But though it be excluded with regard to melody, it may be placed in other parts of the verſe to great advantage, with regard to expreſſion, as we ſhall ſee hereafter.

The next change admitted for the ſake of variety, without prejudice to melody, is the intermixture of pyrrhics and ſpondees; in which, two impreſſions in the one foot, make up for the want of one in the other; and two long ſyllables compenſate two ſhort, ſo as to make the ſum of the quantity of the two feet, equal to two iambics. I need only repeat ſome of the inſtances before mentioned, to ſhew that this may be done without prejudice to the melody.

On ŏ hĕr | whīte brēaſt | a ſparkling croſs ſhe wore—

Nŏr thĕ | dēep trāct | of hell—ſay firſt what cauſe—

———————and laid me down

On ŏ thĕ | grēen bānk | tŏ lōok | ĭntŏ | the clēar

Smōoth lāke | thăt tŏ | mē ſēemed | another ſky——

This intermixture may be employed, *ad libitum*, in any part of the line; and ſometimes two ſpondees may be placed together in one part of the verſe, to be compenſated by two pyrrhics in another; as in the inſtances before mentioned;

Stōod rŭl'd | ſtōod vāſt | ĭnfĭn | ĭtŭde | confined——

Shē āll | nīght lōng | hĕr ămŏ | rōus deſ | cant ſung—

The

The next variety admitted is that of the amphibrach, which may have place in any part of an heroic line. Of this I have already given a proof in a couplet before quoted——

And man′y | an am′ŏ | rŏus man′y | ă hú-
mŏur | ŏus lay̆
Which man′y | ă bārd | hăd chaun′ | tĕd
man′y | ă day̆—

In the firſt line of which, we find that all the feet, except the laſt, are amphibrachic.

Here it may be objected, that the introduction of this foot, neceſſarily alters the meaſure. That the firſt of theſe lines, for inſtance, having four triſſyllabic feet in it, muſt exceed in time a line conſiſting wholly of diſſyllabic. That an amphibrach conſiſting of a ſhort, a long, and a ſhort, contains four times; whereas an iambus has but three: conſequently this verſe, containing four amphibrachs and an iambus, muſt exceed a line purely iambic by four times.

In anſwer to this, I ſhall only think it neceſſary to remind you of the diſtinction I made, between the Engliſh and Roman feet. That the latter, were wholly regulated by quantity; the former, by accent. That the accent with us is ſometimes on a ſhort, and ſometimes on a long ſyllable; and it is only when the accent is on the long ſyllable, that our feet correſpond in quantity to the Roman; when it is on a ſhort, they agree in movement only, not in meaſure.

Movement, as I have already explained it, regards the order of ſyllables in a foot; meaſure, their quantity. The order of ſyllables reſpects their progreſs from ſhort to long, or long to ſhort, as in the Roman; or from ſtrong to weak, or

weak to ſtrong, that is from accented or unaccented ſyllables, as with us. Thus, the movement of the trochee and dactyl, is from long to ſhort in the Roman, and from ſtrong to weak ſyllables with us. Of a direct oppoſite movement are the iambus and anapæſt; yet the meaſure of the iambus and the trochee, of the dactyl and the anapæſt, in the Roman feet, is exactly the ſame; the former being each made up of a long and a ſhort ſyllable; and the latter of two ſhort and a long, though differently arranged. But as we have duplicates of each foot with us, one agreeing exactly with the Roman both in meaſure and movement; the other in movement only, not in meaſure; ſo we muſt introduce a double ratio, in conſidering the reſpective value of theſe feet. On which account, whenever I ſhall have occaſion to mark the diſtinction between theſe duplicates of feet, I ſhall make uſe of the Engliſh terms, firſt, ſecond diſs, &c. for the accentual feet; and of the Roman terms, trochee, iambus, &c. for thoſe which agree in quantity with the Roman. And it will be neceſſary to bear this diſtinction in mind, as we ſhall frequently have occaſion to have recourſe to it. I am now furniſhed with one, in order to anſwer the objection made with regard to the line in queſtion; for, if the four feet in that line were two amphibrachs by quantity, there would be, as was obſerved, an exceeding of four times in that line; but as they are only ſecond triſſes, that is, amphibrachs by accent, but in fact, tribrachs by quantity, the objection falls to the ground: for a tribrach, conſiſting of three ſhort, is exactly equal in time to an iambus, conſiſting of a long and a ſhort. Conſequently, the time of the line is exactly equal to that of a pure iambic.

And

And man'y an am'orous man'y a húmourous lay.

Where you find that the firſt ſyllables of *man'y*, twice repeated in the line, and *am'orous*, have the accent on the conſonant, and are ſhort. If it be objected, that the accent on the firſt ſyllable of the word humourous, is on the vowel, and conſequently by my own rule muſt be long; I muſt remind you, that this rule was laid down only with regard to words in their ſeparate ſtate; and that it was at the ſame time mentioned, that the quantity of moſt of our ſyllables was variable, when words came to be arranged in ſentences, depending chiefly upon emphaſis; which ſhall be made clear, when we come to treat of that article. For there is nothing in the nature of the vowels themſelves that makes them neceſſarily long, as their quantity depends wholly on our dwelling on them or not; and where the ſenſe and the metre require that we ſhould not dwell upon them, we muſt always reduce them to ſhort ſyllables: which is preciſely the caſe in the above inſtance; for the word humourous, having no ſuperiority over the word amorous, but being exactly on a par with it in the ſentiment, ought not to have more force given to it, by dwelling longer upon it than the other; and the meaſure too demands that the times of the feet ſhould be equal in both, to prevent an exceeding of quantity in the verſe. On both which accounts, to recite this verſe properly, the firſt ſyllable of humourous, ſhould be pronounced in the ſame ſpace of time as that of amorous.

It is for this reaſon, that the genuine amphibrachs by quantity, cannot enter into an heroic line of the firſt melody, as it would occaſion an exceeding in the meaſure; ſo that in forming this foot, ſuch words are to be avoided, whoſe accented ſyllables are not capable of being reduced to a

ſhort time; which is the caſe in ſome of our ſyllables, though in a ſmall proportion with regard to the reſt. And in order to give this foot all its beauty, it is not ſufficient that the accented ſyllable be pronounced in a ſhort time, but it is neceſſary alſo, that thoſe which follow it, ſhould not be of a nature to give a check to the freedom and rapidity of its motion. Thus in this line,

Rous'd from their ſlumber on | thăt fíĕ | ry couch—

the ſecond triſs (or Engliſh amphib.) paſſes ſwiftly on, the accented *i* in fiery running into a ſhort *e*, which forms the next ſyllable, and that followed by a ſhort ſyllable, *ry*. But in the following line,

While the | prŏmis'cŭ | ous crowd ſtood yet aloof,

the accented ſyllable, *mis'*, being followed by *cu*, which does not admit of an eaſy union with it; and that alſo being ſucceeded by two other ſyllables, *ous*, *crowd*, the latter of which is of the ſame nature, ſo retards the progreſs of the verſe, and gives it ſuch a hobbling gait, as to reduce it to proſe. But this will be more evident, by taking the ſame word, and ſhewing what a difference will be made in it, by a ſmall alteration in the letters which follow it. In this line,

O alienate from God! | O ſpir'it—accurs'd—

the word ſpirit ending in a ſingle conſonant, and being followed by a vowel, has no obſtruction, and is pronounced in the time of a pyrrhic. But let the ſame word be uſed in the plural,

O alienate from God, O ſpirits accurs'd,

and we find that the addition of the *s* retards the march of the foot, and gives length to the laſt ſyllable.

ſyllable. And this will be ſtill more perceptible, by making the word which follows it, begin with a conſonant inſtead of a vowel.

O alienate from God! O ſpirits profane—

Where the march of the verſe is ſo ſtopped, by the time neceſſary to put the organs into a poſition of ſounding the ſyllable *pro*, after the *ts* final of the word ſpirits, as to deſtroy the metre. And that this is cauſed merely by the triſſyllabic foot, is evident from this; that were the word ſpirits reduced to one ſyllable, and pronounced ſprits, or ſprites, the meaſure would be good—as,

O alienate from God! O ſprites profane!

From whence we may conclude, that wherever the ſecond triſs, or Engliſh amphibrach, is introduced, it ſhould conſiſt of ſyllables that may be pronounced in the ſhorteſt time, and followed by ſuch as will not impede its motion. On which account the following line is deficient in melody:

——————colour'd with the florid hue
Of rāinbows | and ſtarry eyes.

Where the quantity in both ſyllables of the word rainbows, will never admit of its being introduced into a triſſyllabic foot. But in all the following lines that foot is properly introduced.

Up to | thĕ fĭe | ry con | căve tow'ĕr | ing high.
With wheels | yĕt hov'ĕr | ing o'er the ocean's brim
Shŏt par'ăl | lel to the earth his dewy ray,
Dĭſcov'ĕr | ing in wide landſcape all the eaſt
Of Paradiſe, &c.
Thĕir glit'tĕr | ing tents he paſs'd—

Every thing which adds to the variety, without prejudice to the melody of verſification, improves it.

it. *Quid enim auribus jucundius poteſt eſſe, quam eum & varietate mulcentur, nec æqualitate fraudantur?* 'What can be more pleaſing to the ear 'than to find itſelf ſoothed by variety, without 'being robbed of the pleaſure of equality?' The uſe of this foot in our heroic verſe anſwers this deſcription exactly. Its equality is perceived in the accent and quantity, correſponding in both to the iambus. The accent being ſeated on the ſecond ſyllable, and three ſhort ſyllables correſponding in quantity to a ſhort and a long. Its variety, inaſmuch as it has one ſyllable more than the other, which very circumſtance gives it an advantage, as thoſe feet, which, with an equal quantity, exceeds others in ſyllables, are on that account richer than they.

But it is not merely in the article of variety, that this foot is to be conſidered as improving our verſification; we ſhall ſee preſently, when we come to treat of expreſſion, of what uſe it is in that point alſo. Of which, by the way, take the following inſtance.

Throws his ſteep flight" | in man'y | an áe- |
ry whirl.

How happily adapted is this foot to expreſs the kind of motion here deſcribed! The foot itſelf ſeems to whirl; the firſt and laſt unaccented ſyllables, turning round on the middle accented one as their axis; and two ſucceſſive feet of this ſort, giving a ſeries of ſix ſhort ſyllables, add an amazing rapidity to that ſpecies of motion.

Throws his ſteep flight" in man'y | an àe- |
ry whirl.

To ſhew that it is to the uſe of this foot, that the verſe owes its expreſſion, let us change the movement to the common iambic, as thus,

Throws

Throws his ſteep flight in many airy whirls,

and it is reduced to ſimple deſcription, inſtead of that magical power of numbers, which preſents the object itſelf to the imagination.

Every foot has, from nature, powers peculiar to itſelf; and it is upon the knowledge and right application of theſe powers, that the art of painting in numbers chiefly depends. But how were we to expect inſtances of this art, from poets, many of whom have written verſes, ay, and fine flowing ones too, without once ſuſpecting that metre was compoſed of feet? And ſuch as did know it, ſeem in general only to have learned their names, but to have little acquaintance with their nature. For inſtance, the very foot we are now ſpeaking of, has been conſidered by all who have written on the ſubject, as having no exiſtence in Engliſh numbers; and this upon the ſame principle from which flowed their many other errours; which is, that it was not admitted into the Latin verſification. Though there actually exiſts a ſpecies of poetry among us, whoſe feet are altogether amphibrachic, as I ſhall hereafter ſhew; and it is worthy of pity to ſee what lamentable pains they take to torture theſe feet into anapæſts, in order to ſupport their rule.

In conſidering the uſe of theſe feet with regard to expreſſion, there will probably be opened to you, a new region of poetic numbers, with which none of our writers ſeem to have been thoroughly acquainted, except Milton; and it is not long before I ſhall conduct you to it. But firſt, I have a few words more to ſay with regard to melody; and variety, conſidered as coinciding with melody.

I have ſhewn you that the iambus, and amphibrach by accent, or ſecond triſſ. the ſpondee and

pyrrhic,

pyrrhic, may be uſed in our meaſure with great latitude. That the trochee may at all times begin the line, and in ſome caſes, with advantage to the melody. There now remains only to add, that the dactyl may be introduced in the place of the trochee, having the ſame movement; and the anapæſt in the place of the iambus.

From this view we may ſee, what an inexhauſtible fund of riches, and what an immenſe variety of materials are prepared for us,

To build the lofty rime——

For we are not only allowed the uſe of all the ancient poetic feet, in our heroic meaſure, but we have duplicates of each, agreeing in movement, though differing in meaſure, and which make different impreſſions on the ear; an opulence peculiar to our language, and which may be the ſource of a boundleſs variety. We are therefore but little obliged to thoſe gentlemen, who, in the place of ſuch a charming variety, endeavour to ſubſtitute a dull uniformity, by confining our heroic verſe to one movement only, even ſhould we conſider merely the intereſts of the ear in point of melody. But when we come to ſee how much the power of expreſſion, far the nobler province of verſification, will be affected by it, we ſhall look upon this, not as an attack on the body, but on the very ſoul of poetry.

LECTURE

LECTURE II.

HAVING treated, in my former Lecture, of melody and variety of numbers, I ſhould now enter upon the third article, that of Expreſſion, but that it will be neceſſary firſt to take a view of the other conſtituent part of heroic verſe, before mentioned, under the name of Pauſes.

Of the poetic pauſes, there are two ſorts; one denominated ceſural, the other I ſhall call the final. The ceſural divides the verſe into equal, or unequal parts; the final cloſes it. There may be more than one of the ceſural kind in a verſe; it is evident there can be but one final.

The ceſural pauſe is known to all who have any acquaintance with the nature of verſe; but the final has hitherto eſcaped the obſervation of all the writers upon that ſubject. It is for that very reaſon, that there has not hitherto been given an adequate idea of verſe, in contradiſtinction to proſe; ſince it is the uſe of this final pauſe, which, on many occaſions, alone marks the difference between the two. It is the line drawn between their boundaries, which can never be miſtaken whilſt it remains; remove it, and it is impoſſible, in many caſes, to diſtinguiſh one from the other.

Do we not obſerve, that verſe is written differently from proſe? Do we not find that in each ſpecies of verſification, every line is bounded by the meaſure, that is, muſt terminate when the

number of feet which belongs to the kind of metre is completed? Is not this done to mark the metre diſtinctly? and is it to the eye only that the metre is to be marked? the eye, which, of itſelf, can form no judgment of meaſure in ſounds, nor take any pleaſure in ſuch arrangement of words; and muſt the ear, the ſole judge of numbers, to which Nature herſelf has annexed a delight in the perception of metre, be left without any mark to point out the completion of the meaſure? If it were indeed a law of our verſification, that every line ſhould terminate with a ſtop in the ſenſe, the boundaries of the meaſure would then be fixed, and could not be miſtaken. But when we know, that one of the greateſt perfections in our blank heroic verſe, is, that of continuing the ſenſe from one line to another, I am afraid, in that caſe, if there be no mark to ſhew where the meaſure ends, it will be often carried away by the ſenſe, and, confounded with it, be changed to pure proſe. Let us ſuppoſe a reader, who had never ſeen the Paradiſe Loſt, nor known that it was written in verſe; and let us ſuppoſe, that the exordium of that poem were given him to read, written like proſe, as thus——

'Of man's firſt diſobedience, and the fruit of 'that forbidden tree, whoſe mortal taſte brought 'death into the world, and all our woe, with loſs 'of Eden! till one greater man reſtore us, and 'regain the bliſsful ſeat: Sing heavenly muſe: 'that on the ſecret top of Horeb, or of Sinai, 'didſt inſpire that Shepherd, who firſt taught 'the choſen ſeed, in the beginning, how the 'heavens and earth roſe out of chaos: or if Sion 'hill delight thee more, and Siloa's brook that 'flowed faſt by the oracle of God, I thence in-

'voke

'voke thy aid to my adventurous ſong; that with
'no middle flight intends to ſoar above the Aonian
'mount, whilſt it purſues things, unattempted
'yet in proſe or rhime.'

I fancy in ſuch a caſe, that the reader would not eaſily find out that this was verſe, but would rather take it for poetical proſe.

Yet the metre is undoubtedly good, and fulfils all the laws of Engliſh heroic verſe. But the thing wanting to make it appear ſo, is, that ſame final pauſe of which I have been ſpeaking; and with the aid of which, I will undertake preſently to ſhew them in their genuine ſhape of true verſes.

In anſwer to this it may be aſked, how any ſtop can be made at the end of lines whoſe ſenſe is imperfect; and in which, to convey the meaning, it is neceſſary that the concluding words, ſhould be joined immediately with thoſe which begin the following line? Though it might ſerve to mark the meaſure more diſtinctly, and improve the melody, yet would it not confound the ſenſe? and would it be right to ſacrifice the intereſts of the underſtanding, to the gratification of the ear?

Certainly not. But if ſuch a pauſe can be made, without at all interfering with the ſenſe, would not this at once reconcile the intereſts of the ear and underſtanding, and clothe verſe with all its beauty and power? The method of doing this, is what I am about to explain. There are two ſorts of pauſes, one for ſenſe, and one for melody; utterly diſtinct from each other. I ſhall call the former, Sentential, the latter, Muſical pauſes. The ſentential pauſes are thoſe which are known to us by the name of ſtops, and have names given them and marks in writing; as the comma, ſemicolon, colon, and full ſtop. In the

nature

nature of theſe, however inaccurately, all perſons are inſtructed, when taught to read. But ſo low is the art of reading among us, that here it ſtops. It has not advanced one ſtep beyond what abſolute neceſſity required. Its ſole end hitherto has been, to enable perſons to point out the mere meaning of the words, without which, reading aloud could be of no uſe, and even to this end, the means have been found very inadequate But the nobler and more ornamental object of this art, that of moving the ſoul, and charming the ear, has never ſo much as been taken into conſideration. Accordingly, among many other of its higher branches, the article of muſical pauſes, to which verſe is indebted for one of its chief ornaments, has been omitted. The ceſura indeed has got a name among us, but it is a mere name; for we are neither taught the uſe of it in reciting verſe, nor has it any mark in writing: and the final pauſe, by far the moſt important of the muſical, has not even been dreamt of. The conſequence is, that perſons thus lamely inſtructed in the art of reading proſe, and left wholly to themſelves, to acquire the infinitely more difficult art of reading verſe, without principle, without precept, without example, of courſe fall into a variety of errours. But nothing has puzzled the bulk of readers, or divided their opinions more, than the manner, in which thoſe verſes ought to be recited, where the ſenſe does not cloſe with the line; and whoſe laſt words have a neceſſary connexion with thoſe that begin the ſubſequent verſe. Some, who ſee the neceſſity of pointing out the metre, make a pauſe at the end of ſuch lines; but never having been taught any other pauſe but thoſe of the ſentential kind, they uſe one of them, and pronounce the

laſt

laſt word in ſuch a note, as uſually accompanies a comma, in marking the ſmalleſt member of a ſentence. Now this, in the caſe before mentioned, is certainly improper; becauſe they make that appear to be a complete member of a ſentence, which is an incomplete one; and by disjoining the ſenſe, as well as the words, often confound the meaning. Others again, but theſe fewer in number, and of the more abſurd kind, drop their voice at the end of every line, in the ſame note which they uſe in marking a full ſtop; to the utter annihilation of the ſenſe. Some readers, of a more enthuſiaſtic kind, elevate their voices at the end of all verſes, to a higher note than is ever uſed in the ſentential ſtops; but ſuch a continual repetition of the ſame high note at the cloſe of every verſe, though it marks the metre diſtinctly, becomes diſguſting by its monotony; and gives an air of chanting to ſuch recitation, extremely diſagreeable to every ear, except that of the reciter; who, in general, ſeems highly delighted with his own tune, and imagines it gives equal pleaſure to others. It was to a reader of this ſort, Cæſar ſaid, 'If you read, you ſing; and if you ſing, you ſing very ill.' To avoid theſe ſeveral faults, the bulk of readers have choſen what they think a ſafer courſe, which is, that of running the lines one into another, without the leaſt pauſe, where they find none in the ſenſe; in the ſame manner as they would do in ſentences of proſe, were they to find the ſame words there ſo diſpoſed; and by this means, they reduce poetry to ſomething worſe than proſe, to verſe run mad. In vain to ſuch readers has Milton laboured the beſt proportioned numbers in blank verſe; his order is turned into confuſion, his melody

melody into diſcord. In vain have Prior and Dryden in the couplet ſought out the richeſt rhime; the laſt word, hurried precipitately from its poſt into the next line, leaves no impreſſion on the ear; and loſt in a cluſter of words, marks not the relation betwixt it and its correlative, which their diſtinguiſhed ſimilar poſts in the verſe had given them. You will not wonder, however, that the bulk of readers ſhould eaſily adopt this laſt method, becauſe they have all learned to read proſe, and it coſts them no pains to read verſe like proſe.

But it may be aſked, if this final pauſe is neither marked by an elevation, or depreſſion of the voice, how is it to be marked at all?

To this the anſwer is obvious, by making no change at all in the voice before it. This will ſufficiently diſtinguiſh it from the other pauſes; becauſe ſome change of note precedes the others, either by raiſing, or depreſſing the voice; here it is only ſuſpended; on which account I ſhall call it the ſtop of ſuſpenſion: for it will be neceſſary to give it a name when we ſpeak of it hereafter; and it is ſo little known among us, that hitherto it has neither a name, nor a mark in writing; which perhaps is the very reaſon that it is ſo little known. For had any grammarian, after pointing out its uſe, ever given it a name, and a mark in writing, it muſt have been as generally known as any of the other ſtops, at leaſt to readers of taſte; ſince it is of ſuch importance, that it is impoſſible to read poetic numbers properly, without the uſe of it; and not only ſo, but it is often one of the greateſt ornaments, and gives the moſt force to delivery in proſe too.

This pauſe of ſuſpenſion, was the very thing wanting to preſerve the melody at all times, without

out interfering with the ſenſe. For the pauſe itſelf perfectly marks the bound of the metre, and being only made by a ſuſpenſion, not change of note in the voice, can never affect the ſenſe: becauſe, as the ſentential ſtops, or thoſe which affect the ſenſe, have all a change of note; where there is no ſuch change, the ſenſe cannot be affected.

Nor is this the only advantage gained to numbers, by this ſtop of ſuſpenſion; it alſo prevents that monotone, that ſameneſs of note at the end of lines, which, however pleaſing to a rude, is diſguſting to a delicate ear. For as this ſtop of ſuſpenſion has no peculiar note of its own, but always takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the ſenſe.

I ſhall now endeavour to illuſtrate this by an example; for which purpoſe I ſhall chooſe the ſame paſſage of Milton, which I before read into proſe, and reſtore it to its true ſtate of verſe, merely by obſerving this pauſe of ſuſpenſion; which I have accordingly marked at the end of the lines where it was wanting, as alſo the ceſural pauſe, in the different parts of the line where it falls.

Of man's firſt diſobedience," and the fruit"
Of that forbidden tree," whoſe mortal taſte"
Brought death into the world" and all our woe,
With loſs of Eden," till one greater man"
Reſtore us," and regain the bliſsful ſeat,
Sing heav'nly muſe!" that on the ſecret top"
Of Oreb, or of Sinai" didſt inſpire"
That Shepherd," who firſt taught the choſen
ſeed"

In

In the beginning" how the Heav'ns and
Earth"
Roſe out of chaos." Or, if Sion hill"
Delight thee more," and Siloa's brook, that
flow'd"
Faſt by the oracle of God," I thence"
Invoke thy aid" to my adventurous ſong:
That with no middle flight" intends to ſoar"
Above the Aonian mount" whilſt it purſues"
Things, unattempted yet" in proſe or rhime.

I have made no other change in repeating theſe lines, but that of marking diſtinctly the ceſural and final pauſes. By looking over them, you will find, that out of ſixteen, there are thirteen lines, which terminate without any ſtop; and if in the recitation ſuch a number of lines be run into one another, it leaves not the leaſt trace of verſe behind; for beſide the loſs of meaſure, through want of its being marked, the movement is alſo on many occaſions wholly changed by this means; as you will perceive by repeating the two firſt lines in that way—

'Of man's firſt diſobedience | and the | fruit of | that' for | bid'den | trée, whoſe mórtal | táſte brought, &c.' Where you ſee, by not obſerving the final pauſe, the movement in all the following feet, is changed from iambic to trochaic: whereas with the final pauſe,

——— and the fruit"
Of that' | forbid' | den trée | whoſe mór | tal
táſte"

the ear acknowledges a perfect heroic verſe, conſiſting of iambics.

And now having ſaid all that is neceſſary with regard to the final, we will proceed to examine the ceſural pauſe.

To

To theſe two pauſes I have given the denomination of Muſical, in oppoſition to thoſe of the ſentential kind; the office of the one, being to mark the melody, as that of the other, to point out the ſenſe. The ceſural, like the final, ſometimes coincides with the ſentential, ſometimes has an independent ſtate; that is, exiſts where there is no ſtop in the ſenſe. In that caſe, it is exactly of the ſame nature with the final pauſe of ſuſpenſion before deſcribed, and is governed by the ſame laws.

The ceſura is by no means eſſential to verſe, as the ſhorter kinds of meaſure are without it; and many heroic lines, where it is not to be found, are ſtill good verſes. It is true, it improves and diverſifies the melody, by a judicious management in varying its ſituation, and ſo becomes a great ornament to verſe; but ſtill this is not the moſt important office which it diſcharges. Were there no ceſura, verſe could aſpire to no higher ornament than that of ſimple melody; but by means of that, there is a new ſource of delight opened in poetic numbers, correſpondent in ſome ſort to harmony in muſic; which takes its riſe from that act of the mind, which compares the relative proportions that the members of a verſe, thus divided, bear to each other, as well as to thoſe in the adjoining lines. In order to ſee this in a clear light, let us examine what effect this produces in ſingle lines, and afterwards in comparing contiguous lines with each other.

With regard to the place of the ceſura, ſome have contended, and Mr. Pope, among the reſt, has expreſsly declared, that no line appeared muſical to his ear, if the ceſura were not on the fourth, fifth, or ſixth ſyllable of the verſe. Some have

have enlarged its empire to the third and ſeventh; while others have aſſerted, that it may be admitted into any part of the line.

There needs only a little diſtinguiſhing, to reconcile theſe different opinions. If melody alone is to be conſidered, Mr. Pope and others are in the right, in fixing its ſeat in, or as near as may be, to the middle of the verſe; but with regard to variety and expreſſion, there is no part of the verſe into which it may not be admitted with advantage; as I ſhall ſhew hereafter. At preſent I ſhall examine the ceſura with regard to melody only; in which reſpect, I admit, that to form lines of the firſt melody, the ceſura muſt either be at the end of the ſecond, or of the third foot, or in the middle of the third.

Now to give examples of theſe ſeveral kinds.

1ſt, Of the ceſura at the end of the ſecond foot.

Our plenteous ſtreams" a various race ſupply;
The bright-ey'd perch" with fins of Tyrian dye;
The ſilver eel" in ſhining volumes roll'd;
The yellow carp" in ſcales bedropp'd with gold.

2dly, At the end of the third foot.

With tender billet-doux" he lights the pyre,
And breathes three amorous ſighs" to raiſe the fire.
Oh ſay what ſtranger cauſe" yet unexplor'd,
Could make a gentle Belle" reject a Lord?

3dly, In the middle of the third foot,

The fields are raviſh'd" from the induſtrious ſwains,
From men their cities" and from gods their fanes.

Round

Round broken columns" claſping ivy twin'd,
O'er heaps of ruin" ſtalk'd the ſtately hind.

All the lines of theſe ſeveral ſpecies are certainly of a fine melody, yet they are not quite upon an equality in that reſpect. Thoſe which have the ceſura in the middle of the third foot, are of the firſt order; thoſe which have it at the end of the ſecond foot are next; and thoſe which have the pauſe at the end of the third foot, are laſt.

I ſhall endeavour to explain the cauſe of this. In the pleaſure ariſing from comparing the proportion which the parts of a whole bear to each other, the more eaſily and diſtinctly the mind perceives the proportion, the greater is the pleaſure: now there is nothing which the mind more inſtantaneouſly and clearly diſcerns, than the diviſion of a whole into two equal parts, which alone could give a ſuperiority to lines of the firſt order, over the other two. But there is alſo another reaſon for this preference. In the diviſion of the two other ſpecies, the proportion is exactly the ſame, if we reſpect quantity only, the one being as 2 to 3, and the other as 3 to 2; but it is the order here which makes the difference. In lines where the ceſura bounds the ſecond foot, the ſmaller portion of the verſe is firſt in order, the greater laſt; and this order is reverſed in lines where the ceſura is at the end of the third foot. Now as the latter part of the verſe leaves the ſtrongeſt and moſt laſting impreſſion on the ear, where the larger portion belongs to the latter part of the line, the impreſſion muſt in proportion be greater; the effect in ſound being the ſame, as that produced by a climax in the ſenſe, where one part riſes above another. This alſo occaſions a

difference

difference in the whole of the lines, which produces an effect analogous to what is found in the ſimple feet, whoſe final or initial ſyllable make the ſtronger impreſſion; the iambus or trochee for inſtance. And as thoſe feet, are of the nobler order, whoſe final ſyllables make the ſtrongeſt impreſſion; ſo thoſe verſes, whoſe final portion is the largeſt, hold the ſame rank; the one, having the ſame advantage over the other, that the iambus has over the trochee. On all theſe accounts, the line whoſe ceſura is at the end of the ſecond foot, has an advantage over that which is placed after the third. But the line which is divided by a ceſura in the middle, has an advantage over both; not only on account of the reaſon already aſſigned, but from the ſame principle that a preference was given to that ſtructure of an heroic verſe, which begins with a trochee followed by an iambus; for a line equally divided by a ceſura, partakes of a beauty of the ſame nature; as the ceſura, in that caſe, is always after an unaccented ſyllable, and the final pauſe on an accented one; and thus it gives the air to the whole line of a trochee followed by an iambus. We muſt not forget to obſerve, that this very circumſtance, that of the ceſura's, in this order of lines, being always on an unaccented, and the final pauſe on an accented ſyllable, is the cauſe of a beauty in thoſe lines, ariſing from a mixture of variety and equality, which neither of the other orders can boaſt of; as in them, the ceſural and final pauſes are both on accented ſyllables. Which you will immediately perceive in repeating a couplet of each order.

1. The fields are ravi'ſh'd from th' induſtrious ſwains,

From

From men their cities" and from gods their
fanes.

2. The ſilver eél" in ſhining volumes roll'd,
The yellow cárp" in ſcales bedrop'd with
gold.

3. With tender billet-doúx" he lights the pyre,
And breathes three amorous ſíghs" to raiſe
the fire.

I have ſhewn in what manner the ceſura improves and diverſifies the melody of verſe; I ſhall now ſpeak of its other more important office, that of being the chief ſource of harmony in numbers. But firſt it will be neceſſary to explain what I mean by the term harmony, as applied to verſe.

Melody, in muſic, regards only the effects produced by ſucceſſive ſounds; and harmony, ſtrictly ſpeaking, the effects produced by different co-exiſtent ſounds, which are found to be in concord. Harmony therefore, in this ſenſe of the word, can never be applied to poetic numbers, of which there can be only one reciter, and conſequently the ſounds can only be in ſucceſſion. When therefore I apply this term to poetic numbers, I only uſe it for want of another word, to expreſs the effect produced by obſerving the relative proportion, which the different members of poetic compoſition bear to each other. And in this figurative ſenſe of the word, it has been introduced into arts where the ear has no concern. We ſay the harmony of colours, the harmony in the parts of a building, of the human body, &c. And it is only after examining the different degrees of colouring, and their ordonance; the different members of a building, or the human body; and obſerving their ſymmetry, that we can pronounce about their harmony.

harmony. In like manner, it is not till after we have taken a review of the different members of verſe, which had before paſſed in ſucceſſion, but lodged in the memory are preſented to the mind in one view, as a co-exiſtent whole, that we can obſerve the relative proportion which theſe members bear to each other; or conſequently judge of the harmony of the whole. To define therefore as preciſely as poſſible theſe terms, according to the meaning in which I ſhall employ them, when I ſpeak of the melody of verſe, I mean only a pleaſing effect produced on the ear, by an apt arrangement of its conſtituent parts, feet, and pauſes, according to the laws of meaſure and movement. When I ſpeak of the harmony of verſe, I mean an effect produced by an action of the mind, in comparing the different members of verſe, already conſtructed according to the laws of melody, with each other, and perceiving a due and beautiful proportion between them.

The firſt and loweſt perception of harmony, ariſes from comparing two members of the ſame line with each other, divided in the manner to be ſeen in the inſtances before mentioned; becauſe the beauty of proportion in the members, according to each of theſe diviſions, is founded in nature. The one dividing the line into equal parts, makes the proportion of the members as 1 to 1; and the other two making it as 2 to 3, or 3 to 2, theſe diviſions anſwer exactly to the common and triple time in muſic, and therefore are in a muſical proportion. And as it was before laid down, that in comparing the parts of a whole with each other, the more eaſily and diſtinctly the mind perceives their proportion, the greater is the pleaſure; theſe three ceſuras dividing the line, the one, into equal parts, and the other two, into portions the

neareſt

neareſt to equal that is poſſible, fulfil this law, and are therefore of the moſt pleaſing kind.

The next perception of harmony in verſification, ariſes from the compariſon of two lines with each other, and obſerving the relative proportion of their members; whether they correſpond exactly to each other by ſimilar diviſions, as in the couplets already quoted; or whether they are diverſified by ceſuras in different places. As,

See the bold youth" ſtrain up the threatning ſteep,
Ruſh thro' the thickets" down the valleys ſweep.

Where we find the ceſura of the firſt line at the end of the ſecond foot, and in the middle of the third foot in the laſt.

Hang o'er their courſers heads" with eager ſpeed,
And earth rolls back" beneath the flying ſteed.

Here the ceſura is at the end of the third foot in the firſt, and of the ſecond in the latter line.

The perception of this ſpecies of harmony, is far ſuperior to the former; becauſe, to the pleaſure of comparing the members of the ſame line with each other, in each line, there is ſuperadded that of comparing the different members, of the different lines, with each other; and the harmony is enriched by having four members of compariſon, inſtead of two. The pleaſure is ſtill increaſed in comparing a greater number of lines, and obſerving the relative proportion of the couplets to each other, in point of ſimilarity and diverſity. As thus—

Thy

Thy forests Windsor" and thy green retreats,
At once the monarchs" and the muses seats,
Invite my lays". Be present Sylvan maids,
Unlock your springs" and open all your shades.

Where we find that the cesura is in the middle of the verse, in each line of the first couplet, and at the end of the second foot, in each line of the last; this produces a similarity in each couplet, distinctly considered; a diversity, when one is compared with the other; which has a pleasing effect. Nor is the pleasure less where we find a diversity in the lines of each couplet, and a similarity in comparing the couplets themselves. As in these——

Not half so swift" the trembling doves can fly,
When the fierce eagle" cleaves the liquid sky;
Not half so swiftly" the fierce eagle moves,
When thro' the clouds" he drives the trembling doves.

These two couplets are of a rich harmony, as they afford a variety of comparisons. The lines in each couplet differ from each other, as the cesura of the one is after the second foot; of the other, in the middle. In this, both couplets agree, which occasions a similarity between them; but there is also a diversity, inasmuch as it is the second line in the former couplet, and the first in the latter, which have the cesura in the middle; so that in comparing the couplets, we find it is the first and fourth, the second and third lines, which agree to each other. And this comparison of couplet with couplet, has the same advantage over that of the lines of one couplet with each other, as the comparison of two lines with each other, has over that of the members of a single line.

Here

Here is a foundation laid, for an almoſt endleſs variety in the harmony of numbers, conſiſtent with the richeſt melody. The ſingle line, admits of three proportions. The couplet, according to the different modes in which theſe proportions may be reſpectively arranged in the different lines, admits of ſix more; and the reſpective compariſon of couplet with couplet, in the arrangement of their ſeveral members, doubles that again. So that it would at firſt ſurpriſe one to find, that ſo many of our poets have fallen into ſuch a uniformity of metre, when ſuch a variety was open to them.

But the reaſon is, that thoſe poets writ wholly from ear and imitation, without any knowledge of the principles of metre. Poetic numbers were never conſidered by them as a ſcience, nor verſification as an art. Of courſe, in compoſing verſes, their ideas never went beyond ſimple melody, and the powers of harmony were utterly unknown to them. In that caſe, it is no wonder, that each gave the preference to that ſpecies of melody, which happened to pleaſe his ear moſt; and made the metre, in which that was to be found, predominate in his works. Mr. Pope, who knew more of the art of verſification than any of his contemporaries, though he ſeems not to have dived deep into the ſcience of numbers, had ſuch a predilection for the pauſe at the end of the ſecond foot, that it ſeems in general to be his poetic gait, in which he ſteps moſt at his eaſe; inſomuch that in different parts of his works, I can point out ſometimes four, ſometimes ſix, nay, eight ſucceſſive couplets, in which no other pauſe is to be found. And this is one of the chief ſources of that monotony, which all readers of taſte have complained of in his verſes, notwith-

ſtanding the richneſs of their melody. But the richer the melody, the more it is apt to cloy, in any long ſucceſſion of verſes, without the ſeaſoning of variety.

Yet, in thoſe inſtances which I have given from Mr. Pope, we find all the charms of variety, ſuperadded to the fineſt melody; and I ſelected them as ſome of the moſt perfect examples in their kinds. But one muſt ſearch a long time before he can find many of that ſort in his works. In general, his variety ſeems accidental, his uniformity ſtudied. Though he reckons the pauſe at the end of the third foot, among thoſe of the muſical kind, yet he rarely makes uſe of it; the two others, as flattering his ear more, were generally preferred. And in the uſe of theſe different pauſes, he is remarkably uniform, generally giving the ſame pauſe to the two lines of the ſame couplet; and frequently continuing the ſame pauſe in all the lines of ſeveral ſucceſſive couplets. Of which, you cannot open upon any part of his works, without meeting continual proofs. But in this, as in other arts, where the higher delight ariſing from equality and diverſity duly intermixed, is not the object in view, the lower pleaſure reſulting from ſimple uniformity, takes place. And Mr. Pope, who could ſee ſo clearly, and ridicule ſo well, this defective taſte in the plan of his neighbour's garden,

> Grove nods at grove, each alley has his brother,
> And each green platform but reflects the other——

did not perceive that his own grounds in Parnaſſus, were laid out much in the ſame ſtyle.

Having ſaid all that is neceſſary of the diviſion of lines into equal, or nearly equal, portions, by a ſingle

a ſingle ceſura, I ſhall now ſpeak of their diviſion into more members than two, by the uſe of more than one ceſura. And firſt, a line may be divided into three portions by two ceſuras, as thus—

Unreſpited" unpitied" unrepriev'd.
Thus ſitting" thus conſulting" thus in arms.

But in theſe, the ceſura coinciding with the pauſe neceſſary to the ſenſe, makes no figure as a muſical pauſe, nor can be diſtinguiſhed from thoſe uſed in proſe; and beſides, as neither ceſura is placed in any of the ſeats which were before eſtabliſhed as neceſſary to lines of the firſt melody, theſe diviſions have nothing in them, flattering to the ear. But in the following line,

And ſweet" reluctant" amorous delay—

Where there is no ſtop in the ſenſe, and the pauſe of ſuſpenſion only takes place after the two adjectives, the muſical pauſes are obvious to the ear, and the verſe is neceſſarily acknowledged. Here alſo we find that the ſecond pauſe is in the moſt pleaſing ſeat, the middle of the line. In this diviſion we are likewiſe ſenſible of the effects of diverſity and equality; of diverſity, in the members ſeparately compared; the firſt, conſiſting of one foot; the ſecond, of a foot and a half; and the laſt, of two feet and a half: Of equality, in perceiving that the two firſt members, are juſt equal to the third. And as theſe members are ranged in an aſcending ſeries, the ſmalleſt being placed firſt, and the largeſt laſt, the mind is ſenſible of the ſame pleaſure which it has in the perception of a beautiful climax. And this very circumſtance it is, which gives a line, ſo conſtructed, advantage over a line which is divided only into two portions; becauſe, to produce a climax, there muſt be at leaſt three terms of compariſon; and

the lines of this ſort in which the climax is obſerved, have the fineſt harmony. Not but that there is another conſtruction of lines of this ſort very pleaſing, though in an oppoſite direction, in which the ſmalleſt member comes laſt; as in this inſtance—

——————on the ground
Outſtretch'd he lay" on the cold ground" and oft"
Curs'd his creation.

But the pleaſing flow of this line, ariſes, firſt, from having its firſt pauſe at the end of the ſecond foot; next, from the equality found between the ſecond member and the firſt; and the mind not reſting on the laſt member, conſiſting of only one foot, as it has no pauſe in the ſenſe, is too attentive to what follows, and which has a neceſſary connexion with it, to obſerve the ſmallneſs of its proportion, with regard to the other two. Of the ſame ſtructure are two lines which I before quoted on another occaſion.

Of chiming ſtrings" or charming pipes" and winds
Of gentleſt gale, &c.
In duſky wreaths" reluctant flames" the ſigns
Of wrath awak'd.

In both which inſtances, we find the lines are cloſed with words which have a neceſſary connexion with thoſe of the following line; and I doubt much whether, if there were a ſtop in the ſenſe at the end of ſuch lines, their harmony would not be ſpoiled, as the mind, in that caſe neceſſarily obliged to obſerve the ſmallneſs of the laſt portion, would feel an effect ſimilar to that in an anti-climax.

Great

Great variety may be added to the harmony of our verſification, by the uſe of this double ceſura. And yet it ſeems to have been little known to any of our poets except Milton; whoſe numbers, free from the fetters of rhime, admit a variety of beauties, which the couplet will not eaſily receive.

There is another mode of dividing lines, well ſuited to the nature of the couplet, by introducing ſemipauſes, which divide the line into four portions.

By a ſemipauſe I mean a ſmall reſt of the voice, during a portion of time equal to half of that taken up by a ceſura, which may therefore be called a demiceſura. As you will perceive in the following lines,

Glows′ while he reads″ but trembles′ as he writes.
Reaſon′ the card″ but paſſion′ is the gale.
From men′ their cities″ and from gods′ their fanes.
From ſtorms′ a ſhelter″ and from heat′ a ſhade.

The proper uſe of ſemipauſes, improves and diverſifies the harmony much. The line, by this means is divided into four portions, and thus there are four terms of compariſon; and the greater the number of terms there are in an equal ſpace, the greater is the pleaſure ariſing from compariſon, provided the whole, and its parts, can be ſeen with equal clearneſs in one diſtinct view; becauſe the greater the number of terms compared, the greater may be the variety of their relative proportions to each other. And the increaſe of number in the terms compared, far from rendering the objects more confuſed, on the contrary, ſerves

to

to preſent them ſtill more diſtinctly to the mind. For the principal pauſe, or ceſura, being ſo placed as to divide the line into equal, or nearly equal parts, gives it all the advantage which a line can have that has but one ſuch pauſe; and the two ſemipauſes, ſubdividing again thoſe larger portions, preſent them in a ſtill more diſtinct view to the mind, than if they had remained entire.

I think I can make this ſufficiently clear, by a compariſon. Suppoſe four troops of horſe drawn up in a field all in one body; the ſpectator could perceive nothing there but regularity and order. Suppoſe this body divided into two equal parts, with a proper ſpace between them; the eye would perceive not only regularity and order, but proportion; and in comparing the two bodies, would ſee that one was equal to the other; but ſtill it could have but a confuſed idea of the numbers whereof each was compoſed, without further aid, ſuch as is furniſhed by experience to thoſe accuſtomed to review ſuch bodies. But let us ſuppoſe each of theſe bodies ſubdivided into two, with a ſpace between them of half the breadth of the central one, and then the eye perceives not only order, regularity, and proportion in them all, but the commoneſt ſpectator can judge of their number, that they conſiſt of four troops of horſe. And this method of dividing them is much more agreeable to the eye, than if the ſpaces were all equal, becauſe of the diverſity of compariſon which is thereby introduced; for a ſpectator, properly placed, not only perceives that the proportion of the middle ſpace, is double that of either of the other, and equal to them both; but he has an opportunity alſo of comparing, at one look, the two bodies divided by the larger ſpace, with the

oppoſite

oppoſite two bodies; and each with each, divided by the ſmaller ſpaces; and of finding equality, in both caſes, inſtantly reſulting from the double compariſon. Whereas, were the ſpaces all equal, there could be no diverſity in the compariſon; and the equality of the bodies and of the ſpaces which divide them, could only be perceived in ſucceſſion.

Now to apply this. An heroic line, without a ceſura, is like the troops drawn up in one body, in which nothing is perceived but order. A line divided by a ſingle ceſura, like the troops divided into two bodies, affords two terms of compariſon, and of courſe introduces proportion. Semipauſes, like ſubdiviſions of thoſe bodies, increaſe the terms of compariſon; introduce a variety of proportion in the times of the one, as in the ſpaces between the others; and a double compariſon of two portions with two portions, and each with each, in both. While the larger diviſion in each, ſtill gives as clear a view of the whole; and the ſubdiviſion affords a more diſtinct perception of the parts.

And yet there is one point in which the compariſon will not hold; which is, that the beauty of proportion in the diſpoſition of troops, demands equality in the members; whereas the higheſt ornament of verſification, ariſes from diſparity in the members, equality in the whole. And it is that circumſtance, which has made verſes of this ſtructure, perhaps ſuperior to all others. The firſt advantage which it has over others, is, the introducing of a diverſity of proportion in the meaſurement of the pauſes, as well as in the members of a verſe. For, the ceſura taking up double the time of the demiceſura, is to each as two to one, and is equal to both: here then is that equality

and

and diverſity found, which ought ever to be ſtudiouſly ſought after. In the next place, a line thus divided, affords as many terms of compariſon in itſelf, as a couplet does, whoſe lines are divided by a ſingle ceſura; and equality and diverſity in the members, as well as in the pauſes, become the objects of compariſon; as we may not only compare the greater with the greater, and the ſmaller with the ſmaller portions, but we may alſo compare the ſmaller with the greater. Thus in examining this line,

Glows′ while he reads″ but trembles′ as he writes—

We find the principal diviſion is made by the ceſura at the end of the ſecond foot; and the proportion of the firſt larger member, to the latter, is as two to three. But in comparing the portion of each member formed by the demiceſura, we find, in the firſt member, the portions to be as one to three——

Glows′ while he reads″

and in the ſecond as three to three,

but trembles′ as he writes.

The diverſity in the portions of the firſt member is obvious; and though there is a ſeeming equality in the portions of the latter, conſiſting each of three ſyllables, yet there is a diverſity alſo, by means of the accent placed on the middle ſyllable of the former portion, and on the laſt of the latter,

——but trem′bles″ as he writes.

Nor is this the only compariſon to be made in this line; for though order and contiguity make the portions

portions in the firſt, and thoſe in the latter member, the more immediate objects of compariſon with each other; yet the oppoſition in the thought, naturally obliges the mind to a compariſon of thoſe portions of the verſe, which are more directly oppoſed to each other—as,

Glows′ but trembles′
As he reads″ as he writes″

Here then is another perception of diverſity and uniformity; of diverſity, in comparing the firſt and third member;

Glows′ but trembles′

of uniformity, in comparing the ſecond and laſt,

As he réads″ as he wrítes″

which anſwer preciſely to each other, both in ſyllables and accent.

To ſhew the happy effect which ſuch a diverſity and uniformity produce, from a compariſon of the contraſted portions, we need only examine a line of nearly the ſame ſtructure, with this ſmall difference, that the firſt member is divided into two equal portions by a ſemipauſe, after the firſt foot, and we ſhall ſee how much of the harmony is loſt.

Reaſon′ the card′ but paſſion′ is the gale.

This line is not ſo muſical to the ear as the other——

Glows′ while he reads″ but trembles′ as he writes.

And I ſhall endeavour to aſſign the reaſon of this. The latter members of theſe two lines are exactly of the ſame ſtructure—

——— ——— ———″ but trembles′ as he wrítes
——— ——— ———″ but paſſion′ is the gále

conſequently the difference of effect can be produced only by the diverſity to be found in the firſt members. And here you may remember, in the firſt place, the former determination, that a line beginning with a trochee, having a reſt after the firſt ſyllable, was of a finer movement than one whoſe firſt trochee was completely ſounded; for inſtance that this line—

Pants′ on her neck″ and fans′ her parting hair—

is preferable in melody to the following—

Pleaſure′ or wrong″ or rightly underſtood—

And therefore this circumſtance alone, is ſufficient to give a preference to the one over the other, with regard to the lines in queſtion. But there is ſtill a farther reaſon for this, in lines which admit the two ſemi-pauſes, where room is given for comparing the different portions of the different members; becauſe we ſhall find that neither the diverſity nor uniformity are ſo happily proportioned, nor ſo ſenſibly perceived in the one ſtructure, as in the other. Thus in comparing the firſt and third portion in this line—

Reaſon′ the card″ but paſſion is the gale
Reaſon′ but paſſion′

The diverſity is not ſo ſenſible between two ſyllables and three, as between one and three —

Glows′ but trembles′

and in comparing the ſecond and fourth members—

the card″ is the gale—

we find no uniformity, but the ſame diverſity as in the other two portions; whereas in the other line—

—while he réads″——while he wrîtes—

conſiſting

conſiſting each of three ſyllables, the uniformity compenſates for the ſtriking diſparity in the other, and gives a complete harmony upon the whole.

There are ſeveral other ways of dividing lines which admit ſemi-pauſes, and all beautiful. In thoſe two inſtances you find the ceſura is at the end of the ſecond foot; but it enters alſo happily into that ſeat which we had before determined to be the beſt, I mean the middle of the line. As thus——

From men′ their cities″ and from gods′ their fanes.

In which we find a new order, and a new proportion of the parts, introduced by the new ceſura. The two larger members of the line, are by this means rendered exactly equal; a diviſion which has been eſtabliſhed as the moſt beautiful. The portions in each member are unequal, thoſe of the firſt being as two to three—

From men′ their cities″

of the ſecond as three to two—

and from gods′ their fanes—

which has been ſet down as the next muſical proportion. There is an equality and uniformity between the firſt and laſt portion of the line——

From men′——their fánes

as alſo between the two intermediate portions;

′ their cit′ies″ and from god′s′

but there is alſo a diverſity, as the ſecond portion has its accent on the ſecond ſyllable, and the third, on the laſt. The oppoſed portions in the different members.

From men′ and from god′s′
Their cit′ies′ their ſánes′

are,

are, the former, unequal in ſyllables, uniform in accent; the latter, diverſified in both. When we conſider beſides, that here is another difference introduced, by placing the ceſura after an unaccented ſyllable, while the two ſemipauſes are after ſuch as are accented; we ſhall find ſuch a large fund of that variety, which we have conſidered as ſo eſſential to harmony, as ſeems to give this ſtructure of verſe the preference to all, except that which I have before placed in the firſt rank. And this is the beſt manner of apportioning lines, whoſe ceſura is in the middle; for in the following diviſion,

Spreads' undivided" operates' unſpent—

the parts are too diſſimilar, and there is wanting a ſufficient degree of equality and uniformity, in other reſpects, to compenſate for the diſproportion of the parts, in order to furniſh out a pleaſing harmony. And that this is the caſe, we may ſee by comparing this with another line, divided exactly in the ſame manner by the pauſes.

Rides' in the whirlwind" and directs' the ſtorm.

Where we find the only difference between theſe lines, is, that in the laſt, the accent is upon the laſt ſyllable of the two latter portions—

—— and direc'ts' the ſtórm——

which produces a uniformity wanting in the other, where the accent is upon the firſt ſyllable of the former portion, and on the laſt of the latter—

op'erates' unſpent'

But there is another diviſion of lines of this ſpecies, very harmonious from the diverſity and uniformity of its parts, as thus—

Bold' as a hero" as a virgin' mild—

Where,

Where, in comparing the portions of each member, we find the difference between them to be as one to four; and in ſuch a diſproportion, there can be nothing muſical in either member, conſidered ſeparately; but to compenſate for this inequality in the portions, the two members are exactly equal; and the oppoſed portions alſo in the different members are the ſame—

Bold′ ——— mild′
as a héro″ as a vir′gin′.

And yet in this uniformity there is a diverſity, as the ſmall portion begins the firſt member—

Bold′ as a hero″

and cloſes the laſt——

as a virgin′ mild.

And the two intermediate portions, agreeing exactly in the number of ſyllables, and the ſeat of the accent, there is perceived a pleaſing ſymmetry in the whole. Theſe are perhaps the only beautiful ſtructures of lines of this order, where the ceſura is in the middle; but where it is after the ſecond foot, there are other diviſions of the line which produce a fine melody, though not ſo agreeable a harmony as thoſe before mentioned. In that caſe, the ſecond ſemipauſe may be at the end of the third foot, as——

Favours′ to none″ to all′ ſhe ſmiles extends—

or at the end of the fourth, as—

Oft′ ſhe rejects″ but never once′ offends—

Theſe lines have not ſo much variety, nor conſequently ſo rich a harmony as the others before quoted; but where a greater diverſity in the portions is formed by a ſemipauſe in the middle

of

of the laſt foot, the harmony is ſenſibly improved, as—

Strong′ without rage″ without o'erflowing′ full.

Having ſhewn the great variety which may be introduced into lines of this order, and the ſuperiority they have over others that are without ſemipauſes, from their containing within themſelves as many terms of compariſon as are to be found in a couplet, whoſe lines are divided by a ſingle ceſura; I will now ſhew what effects are produced by two ſucceſſive lines, or a couplet of this ſtructure. It is evident, that ſuch a couplet, is ſuſceptible of a much richer harmony than any other, both on account of the greater number of terms to be compared, and the conſequential variety of proportions which they bear to each other. Thus in this couplet—

Favours′ to none″ to all′ ſhe ſmiles extends,
Oft′ ſhe rejects″ but never once′ offends.

In comparing the members we find that they are equal in both, the lines being each divided, by a ceſura at the end of the ſecond foot. But in comparing the portions, we find them different in both members. The firſt portion of the former line conſiſts of two ſyllables, as does alſo the ſecond; the firſt of the latter, of one; the ſecond, of three: the firſt portion of the latter member of the firſt verſe conſiſts of two ſyllables, and the laſt of four; the firſt portion of the latter member of the ſecond verſe, conſiſts of four, the laſt of two ſyllables. It is ſufficiently obvious, without producing inſtances, what a variety of harmony ſuch couplets are capable of, from the various mixture of the differently conſtructed lines which have been before enumerated. I ſhall only make two obſervations;

obſervations; one is, that in ſome caſes an exact correſpondence in the members and portions of the two lines, is a beauty; as—

Warms′ in the ſun″ refreſhes′ in the breeze,
Glows′ in the ſtars″ and bloſſoms′ in the trees.

But care muſt be taken not to continue this beyond one couplet, otherwiſe the too great uniformity would diſguſt; and therefore Mr. Pope has happily placed after this couplet, another whoſe lines are of the ſame claſs, but differently divided—

Lives′ through all life″ extends′ through all extent,
Spreads′ undivided″ op′erates′ unſpent.

Theſe lines are of a different ſtructure from thoſe in the preceding couplet, as alſo from each other, which compenſates the uniformity in the former, and ſets it off.

My next obſervation is, that lines, which ſeparately conſidered are not found of the fineſt harmony, may produce it when oppoſed to each other, and compared in the couplet. Which is the caſe in the one laſt quoted, where we perceive a fine harmony in the couplet, that is not to be found in either of the lines ſeparately conſidered, as has been already ſhewn. When therefore we conſider that all the poſſible diviſions of lines of this ſpecies, may be introduced in this way to advantage, it is needleſs to obſerve how much this may contribute to the variety of harmony; and how much that may be ſtill increaſed, when ſucceſſive couplets, inſtead of lines, are compared with each other.

What I have advanced upon this ſpecies of verſe, will contribute to ſolve a poetical problem, thrown out by Dryden as a crux to his brethren; and which, though often attempted, remains to this

this hour unexplained: and that is, to account for the peculiar beauty of that celebrated couplet in Sir John Denham's poem on Cooper's Hill, where he gives a deſcription of the Thames—

Tho' deep' yet clear" tho' gentle' yet not dull,
Strong' without rage" without o'erflowing' full.

In which the chief beauty of the verſification lies in the happy diſpoſition of the pauſes and ſemi-pauſes, ſo as to make a fine harmony in each line, when their portions are compared, and in the couplet, when one line is compared with the other. But this ſolution could never occur to thoſe who never once dreamed of the demi-ceſura, and the happy effects which it may produce in verſe.

Having ſaid all that is neceſſary upon the articles of melody and harmony, we are now prepared to enter upon the laſt and moſt capital branch, that of expreſſion; which ſhall be the ſubject of my next lecture.

Preparatory to which, it may not be improper to recapitulate the chief heads of what has been hitherto delivered, in order to aſſiſt the memory, and thereby render what is to follow more eaſy to be apprehended by the underſtanding. Engliſh verſe is compoſed of feet like that of the ancients, with this difference, that ours are formed by accent, theirs by quantity. It is not but that we have quantity too, but theirs was immutably fixed to the ſyllables of their words, ours is variable. In words ſeparately pronounced, the quantity of the ſyllables is regulated by the accent. When the accent is on the vowel, the ſyllable is long; when on the conſonant, ſhort. All unaccented ſyllables are ſhort. When words are arranged in ſentences, the

the quantity of their ſyllables depends upon the relative importance of their ſenſe; of which the emphatic word in each member of a ſentence is the regulator. Our accent does not conſiſt in a change of note, but in ſtreſs; and may be exhibited in a monotone, like movements beat on a drum. Yet we have variety of notes in ſpeaking, but theſe notes are not affixed to words, but to ſentiments, and change with them. The regulator of theſe, as well as of quantity, is the emphatic word; which, like a key note, gives the tone and proportion to the reſt. We may uſe all the eight poetic feet in our heroic verſe; but, in order to produce verſes of the firſt melody, the triſſyllabic feet ſhould be formed by accent, not quantity; that is, ſhould contain no ſyllable neceſſarily long, in order to preſerve the meaſure. Though, for the ſake of expreſſion, even theſe may be employed, as they are by no means incompatible with the principles upon which verſe is conſtructed. That we have duplicates of the poetic feet, according as the accent is ſeated on a long or ſhort ſyllable, and theſe feet produce different effects.

Numbers conſiſt in certain impreſſions made on the ear, at ſtated and regular diſtances, ſo as to anſwer a proportionate and perceptible meaſurement of time. The loweſt ſpecies is when a double ſtroke of the ſame note is repeated at equal diſtances. Next to this, when the ſame double ſtroke is repeated, but in ſuch a way, that one of the ſtrokes makes a more ſenſible impreſſion on the ear than the other, by being more forcibly ſtruck. In the former ſpecies, the notes being in every reſpect the ſame, admit of no proportion of ſound, but of pauſes only; but here meaſure of ſound is introduced from the relative degrees of loudneſs

loudneſs or ſoftneſs. Movement alſo takes place from the progreſſion of thoſe ſounds, whether from loud to ſoft, or from ſoft to loud. But ſtill theſe numbers go not beyond a monotone, and may be exhibited on a drum. Meaſure and movement are here defined. Meaſure expreſſes the proportion of time both in ſounds and reſts. Movement, the progreſſive order of ſounds, whether from ſtrong to weak, or *vice verſâ*.

The third ſpecies, is where a variety of ſounds is introduced by high or low notes, flats or ſharps. This ſpecies is on a footing with the former in point of meaſure, but has the advantage of it in movement; as the progreſſion may be made not only from loud to ſoft, but from high to low, from flats to ſharps, *&c.* and *vice verſâ*. This ſpecies may be ſhewn on ſuch ſtringed inſtruments as do not prolong the notes. The laſt and higheſt order is, where the notes can be prolonged at pleaſure, and in which therefore a proportional meaſurement of time can be made in the ſounds themſelves. This ſpecies may be exemplified on the organ, violin, human voice, and all wind inſtruments. So that Engliſh verſe, though compoſed wholly of accented feet, without regard to quantity, and repeated in a monotone, would ſtill be of the ſecond order of numbers, though it cannot aſpire to the third or fourth, without variety of notes, and quantity in the ſyllables. That we have both; and from the conſtitution of our language, which affords us duplicates of feet, we unite all the powers of ſtringed and wind inſtruments. That the way of reducing theſe duplicates of feet to equality of time, is by reſt, as in muſic; the larger proportion of pauſes, compenſating for the ſmaller proportion in the ſounds.

Poetic

Poetic feet correſpond to bars in muſic, and a certain number of thoſe feet, like bars, united, and divided by meaſured pauſes, conſtitute ſtrains and verſe. Thus feet and pauſes are the conſtituent parts of verſe. The iambic is the only foot of which an entire heroic line can be compoſed. Thoſe which are the moſt congenial to that foot, find the readieſt admittance. As the movement of that foot is from weak to ſtrong, and the ſtreſs of the voice is on the ſecond or final ſyllable, thoſe feet which reſemble it in any of thoſe circumſtances, are the moſt congenial to it. Thus the amphibrach, having the ſtreſs on the ſecond; the anapæſt, on the laſt; and the ſpondee having a ſtreſs on the laſt, as well as the firſt ſyllable, eaſily find place. Thoſe, whoſe movement is in an oppoſite direction, are not admitted but under certain reſtrictions. The trochee, in a line of the firſt melody, finds place only at the beginning. The pyrrhic and ſpondee may both be introduced into any part of the verſe. Two ſpondees together in any one part of a line, may be compenſated by two pyrrhics in another. The amphibrach finds admiſſion every where. The dactyl may ſupply the place of a trochee, the anapæſt of an iambus. When a trochee begins a line, if the foot be divided by a ſyllabic pauſe, or reſt after the firſt ſyllable, it has a better effect than if ſounded entire. Melody, harmony, and expreſſion, are the three great objects in poetic numbers. To theſe the judicious management of pauſes, the other conſtituent part of verſe, is not leſs neceſſary than that of the feet. Pauſes are of two ſorts, ceſural and final. The ceſural divides the verſe into equal or unequal parts; the final cloſes it, and marks the meaſure. The ſtop of ſuſpenſion,

ſion, a common name to both, is neceſſary on many occaſions to point out the metre. The ceſura is not eſſential to verſe, but a great ornament to it. It improves the melody, and is the chief ſource of harmony. By melody, is meant, a pleaſing effect produced on the ear, from an apt arrangement of the conſtituent parts of verſe, according to the laws of meaſure and movement. By harmony, an effect produced by an action of the mind in comparing the different members of a verſe with each other, and perceiving a due and beautiful proportion between them. The ſeat of the ceſura, in order to form lines of the firſt melody, is either at the end of the ſecond, or the third foot, or in the middle of the verſe. That in the middle, as it divides the line equally, is the moſt beautiful. The other two divide the line into unequal parts, ſimilar in their proportions, different in their order; as the larger portion of the line is placed laſt in the former, and firſt in the latter. This produces the ſame effect in the whole of the verſe, as the different diſpoſition of the ſyllables does in the feet; and the firſt ceſura in this way, has the ſame advantages over the laſt, that the iambus has over the trochee. The firſt and loweſt perception of harmony, ariſes from comparing the members of the ſame line with each other. All the above diviſions produce a harmony of this ſort, the members being in a muſical proportion, either as one to one—two to three—or three to two. The next degree ariſes from comparing the members of a couplet, or two contiguous lines; and the laſt and higheſt, from comparing thoſe of two couplets, or a greater number of ſucceſſive lines. In this way, the compariſon of lines variouſly apportioned by the different ſeats

of

of the three ceſuras, may be the ſource of an infinite variety of harmony, conſiſtent with the fineſt melody. This is ſtill increaſed by the introduction of two ceſuras, and much more by that of ſemipauſes. The ſemipauſes double every where the terms of compariſon; give a more diſtinct view of the whole and the parts; afford new proportions of meaſurement, and an ampler ſcope for diverſity and equality, thoſe ſources of beauty in harmony.

Having thus brought into a narrow compaſs all the moſt material points relative to the mechaniſm of Engliſh verſification, you will the more readily become maſters of them, and be the better prepared to accompany me during the remainder of the courſe.

LECTURE

LECTURE III.

IN this lecture, I propoſe to treat of the laſt and moſt capital branch of poetic numbers, Expreſſion. By Expreſſion in numbers, I mean, ſuch a choice and arrangement of the conſtituent parts of verſe, as ſerve to enforce and illuſtrate the thought, or the ſentiment. As the main object of all diſcourſe, whether in proſe or verſe, is to communicate thoughts and ſentiments, this part of numbers, which has thoſe for its immediate object, holds a ſuperior rank with regard to the others, proportioned to the dignity of its end. Melody may be conſidered as a gratification merely ſenſual. Harmony exerciſes one faculty of the mind, that of comparing; and the effect reſulting from the obſervation of beautifully varied proportions, may be conſidered as a pleaſure, partly intellectual, partly ſenſual; as the principal ſubject about which the mind is employed, is matter, not thought; ſound, not ſentiment. But when the chief object of contemplation is thought, or ſentiment, not ſound; the ſoul recogniſes with more alacrity the congenial ſubject, which peculiarly belongs to her; and the pleaſure reſulting from ſuch contemplation, as it is more ſpiritualized, is more refined.

Having here made a diſtinction between thought and ſentiment, and thoſe terms having often been conſidered as ſynonimous, it will be neceſſary, before

before I proceed, to explain the different meanings which I annex to them. By thoughts, I mean merely ideas, which are the objects of the reflective faculty of the mind. By ſentiments, I mean ideas accompanied by emotions, which proceed from its ſenſitive power. The effects of thoſe emotions have ſuch an affinity to bodily feeling, that they often paſs under the ſame name, and are called the feelings of the mind. There are ſome ideas, which the mind can contemplate calm and unruffled. There are others, which cannot be preſented to it without cauſing emotions. When the mind is greatly agitated by theſe ideas, and the emotions are perceived to be violent, they are called paſſions. As theſe have an intimate connexion with morals, their nature has been much treated of in this philoſophical age, and immenſe pains have been taken to deſcribe, define, and diſtinguiſh them by ſuitable names. But ſo low is the ſtate of the liberal arts among us, in ſpite of all our vanity on that head, that all the finer emotions, to which thoſe arts are chiefly indebted for the pleaſures they afford, are not only undiſtinguiſhed from each other by different ſpecies; but even the generic diſtinction between them and the paſſions, has been overlooked, till it was very lately pointed out by the excellent Author of Elements of Criticiſm.

He defines an emotion to be an internal motion or agitation of the mind, when it paſſes away without raiſing deſire; and when deſire is raiſed, the motion or agitation is denominated a paſſion. By deſire, he means that internal impulſe which makes us proceed to action. As there can be no action without antecedent deſire, ſo to exert action, that deſire muſt have an object. But

emotion,

emotion, not being accompanied by desire, must have a cause, though it cannot, properly speaking, be said to have an object.

This is the manner in which he defines them; but he was a good deal puzzled to make out this distinction, where he says, 'If now an emotion 'be sometimes productive of desire, sometimes 'not; it comes to be a material inquiry, in what 'respect a passion differs from an emotion. Is 'passion in its nature or feeling distinguishable 'from emotion? I am apt to think there must be 'a distinction, when the emotion seems in all 'cases to precede the passion, and to be the cause 'or occasion of it. But after the strictest exami-'nation, I cannot perceive any such distinction 'between emotion and passion.' The difficulty seems to me to arise from this; that he was labouring to oppose the generic, to the specific term. Whereas, had he divided the genus into species, giving a name to each, the opposition between the species would have been manifest. Thus, had he used the generic term Emotions, to express all sorts of agitations of mind; and then divided these into such as are attended with desire of action, by the name of passions; and into such as have their ultimate end in the agitation itself, and are afterwards quiescent, giving them another name, that of affections for instance; the generic and specific difference in the use of the three terms, would at once be manifest. And affection, signifying an effect produced by the mind's being simply affected, without reference to any thing consequential from it, may be aptly enough opposed to passion, which implies a consequential desire of action. But this is not the only instance, in which men of the acutest parts find themselves

at

at a loſs, in treating of the yet recent critical art among us, through the want of a ſufficient number of proper terms to mark their diſtinctions. And no where is this defect more ſenſibly felt, than in trying to treat of emotions, or rather that ſpecies of them which I have diſtinguiſhed by the name of Affections, thoſe finer feelings of the ſoul, which ſeem too delicate for the inſpection of our mental anatomiſts. The other ſpecies of emotions, known by the name of Paſſions, has indeed been treated of with ſufficient accuracy; and it is on that account that poetical criticiſm abounds with precepts on that head; though this be but an accident in poetry, belonging only to ſome kinds, while its more extenſive province, that of raiſing the finer emotions, or affections, and which belongs to all poetry in general, has been overlooked. Emotions to the mind, are as neceſſary as exerciſe to the body; and when they are not of a painful kind, or too ſtrong, are always attended with delight, though in different degrees, according to their ſeveral kinds. Now, poetic numbers keep the mind in a conſtant ſtate of gentle agitation, by a continued ſeries of emotions, reſulting from their mechanical part, independent of thought.

To your rationaliſts, who refer all power to the intellectual faculty only, it may ſeem a ſtrange paradox, to talk of emotions raiſed in the mind, independent of thought; but I would aſk them whether fine muſic does not excite a variety of emotions in the mind; and that of the inſtrumental kind at leaſt, certainly conveys no ideas, nor operates by thought, but excites feeling by its own immediate energy. Of the ſame nature are the emotions excited by the mechanical part of poetic

numbers; which differ from thoſe of the muſical kind, in circumſtances, not in eſſentials. They both have one common matter, which is ſound; and one common modification of matter, which is meaſure or proportion in ſound. They differ, in that the one is inarticulate, the other articulate ſound; and this difference is reconciled in vocal muſic. Now we are acquainted with nothing external, which has ſo great a power of ſtirring the mind, and conſequently of exciting motions, as ſound; and the produced emotions correſpond always to the nature of the ſounds that produce them. Rough, boiſterous, and irregular ſounds, trouble, agitate, and diſorder the mind, and cauſe diſagreeable emotions. Thoſe which are ſmooth, gentle, and proportioned, excite emotions of the agreeable kind.

From this view we may ſee, what an inexhauſtible ſource of pleaſure poetic numbers may prove to the mind, from the infinite variety of emotions which they are capable of exciting in it, of the gentler and more delicate ſort.

It is certain, that where there is no emotion, there can be no pleaſure. And where the emotions are too violent, and produce paſſion, they are always attended by pain, till the paſſion be gratified; and immoderate gratification, by diſguſt. But in the pleaſures ariſing from the gentler emotions, the mind is conſcious of a purer ſort of delight, unmixed with pain, and whoſe continuance is not followed by ſatiety. It is exerciſed without danger of fatigue; and maintained in a ſtate of tranquil happineſs, equally removed from the turbulence of paſſion, and the laſſitude of inaction. And theſe are chiefly the good effects produced by the cultivation of the liberal arts, of

which,

which, poetry is confeſſedly the firſt. I ſhall now ſhew how admirably it is calculated to anſwer theſe ends, even by the mechaniſm of poetic numbers. And firſt I ſhall begin with the feet; nor, in ſo doing, ſhall I loſe ſight of our principal object, expreſſion; as I ſhall ſhew that each foot is, in its nature, more peculiarly adapted to one ſort of expreſſion, than another. We know from experience, that thoſe feet, terminated by the moſt forcible ſyllable, make a ſtronger impreſſion on the mind, than thoſe which commence with it. Thus, the iambus is a more powerful foot than the trochee; the anapæſt, than the dactyl. A foot, in which there is no ſtreſs on any ſyllable, can make no impreſſion; and conſequently is incapable, of itſelf, of forming a verſe, or marking any continued movement; ſuch as the pyrrhic and tribrach. They require therefore to be mixed with other feet, and particularly the ſpondee, whoſe double impreſſion compenſates for their want of one. The amphibrach, having a ſtreſs on the middle ſyllable, is an amphibious foot; ſurveyed one way, in its two firſt ſyllables, it is an iambus; another way, in its two laſt, it is a trochee: but the trochee cloſing it, gives it a ſprightly movement, which makes it more adapted to comic than ſerious meaſures: and yet its firſt iambic movement, prevents it from being wholly excluded from the ſerious, wherever the ſubject will admit of a more lively air. The ſpondee, making two equally ſtrong impreſſions, by two ſyllables of equal ſtreſs, is not ſo forcible as the iambus; the ſtrength of whoſe final ſyllable, is ſet off by contraſt with the preceding weak one; but at the ſame time, from its uniformity, it is more grave and ſolemn. And the dactyl, ending

in two weak ſyllables, is too rapid in its motion, unleſs tempered by the more ſober ſpondee: for which reaſon, we find theſe two feet blended in the ancient heroic verſe. The ſpondee alſo is too uniform in its parts, to make an agreeable movement of itſelf; as variety is neceſſary to that, and therefore requires the mixture of other feet. Thus we find, that there are four, out of theſe eight feet, which cannot, of themſelves, conſtitute any ſpecies of verſe. The dactyl moves too rapidly; the ſpondee too ſlowly and uniformly; the pyrrhic and tribrach, as making no impreſſion, are incapable of forming any movement. Thus verſe is neceſſarily reduced to four ſpecies; trochaic, iambic, amphibrachic, anapæſtic. I ſhall now give you ſpecimens of theſe ſeveral kinds of verſe, which will at the ſame time point out their different properties and powers.

Firſt, of the trochaic.

Sóftly | ſwéet in | Ly'dian | meas'ures
Soón he | ſoóth'd his | ſóul to | pleas'ures
War he | ſung' is | toíl and | troub'le
Hon'our | but' an | emp'ty | bub'ble
Nev'er | en'ding | ſtill' be | gin'ning
Fíghting | ſtill' and | ſtill' def | troy'ing
If' the | world' be | worth' thy | win'ning
Think' O | think' it | worth' en | joy'ing
Lov'ely | Tháis | ſit's be | ſide thee
Táke the | good' the | gods' pro | víde thee

Here the trochaic movement is admirably ſuited to the gaiety of the ſubject; but in the ſame ode, when the ſentiment required a more forcible expreſſion, the author uſes a more forcible foot, the iambus, or anapæſt. The iambus as thus:

Sooth'd

Sooth'd with | the ſoúnd | the Kíng | grew vain,
Fought áll | his bat' | tles ó'er | again',
And thríce | he roú | ted áll | his fóes |
And thríce | he ſléw | the ſláin.
The mas' | ter ſáw | the mad' | neſs ríſe,
His glow' | ing cheék | his ár | dent ey'es,
And whíle | he heav'n | and eart'h deſy'd,
Cháng'd | his hand' | and check'd' | his príde.

And as the ſentiments become more vehement, not content with the iambus, he has recourſe to the more impetuous anapæſt; and the different degrees of a ſimilar power in thoſe two feet, can no where be better ſeen than in the following paſſage; the firſt line of which is iambic, the reſt purely anapæſtic.

Reven'ge—reven'ge Timō | theus críes—
See the fú | ries aríſe,
See the ſnákes | that they réar,
How they hiſs' | in their háir;
And the ſpár | kles that flaſh' | from their ey'es.

The amphibrachic meaſure, in which that foot alone is uſed, is adapted only to lively and comic ſubjects. For inſtance—

If e'ér in | thy ſíght I | found fávour | Apol'lo
Defend' me | from áll the | diſas'ters | that fol'low.

And this paſſage from Addiſon's Roſamond, which is in general compoſed of the amphibrachic, though in two places another foot is introduced.

Since con'ju | gal paſs'ion
Is com'e in | to fas'hion
And mar'riage | ſo bleſt' on | the thron'e is
Like Vénus | I'll ſhíne

Be

Be fond' and | be fíne
And | Sir Trus'ty | ſhall bé my | Adónis.

But here it may be ſaid, that it is rather the matter, and the nature of the thoughts themſelves, which produce the different effects on the mind, than the diverſity of movement in the numbers. It is true, that thoughts excite emotions in the mind, as well as the ſounds that repreſent them; but they are two different cauſes ſeparately producing the ſame effects; and we are to take care never to confound them ſo, as to attribute to one cauſe only, what often proceeds from the joint efforts of two. To ſhew that the movement of ſounds alone, independent of thought, excites ſimilar emotions in the mind, let the movements formed by theſe ſeveral ſpecies of feet, be beat on the drum, or ſounded by the trumpet, and they will produce ſimilar effects. When the drum beats, or trumpet ſounds to a charge, the movement is made in vigorous iambics, or ſtill more forcible anapæſts; to rouſe the mind to action, and inſpire courage, by exciting an emotion ſimilar to that which it feels, in the exertion of that quality. Were the charge to be compoſed of dactyls, or trochees, there is no one from hearing it would find in himſelf-

——— *a month's mind to combat.*

Accordingly, thoſe are the movements which prevail in ſounding a retreat. All the diverſity to be found in muſic, from the ſprightly jig, to the ſlow minuet, depends chiefly on a movement ſimilar to the poetic feet; thoſe of a cheerful gay nature, proceeding from the ſtronger to the weaker notes, like the dactyl and trochee; and thoſe of a more forcible kind, proceeding from weak to ſtrong,

ſtrong, like the iambic and anapæſt. The different degrees of intermixture of ſounds, correſponding to ſpondees, pyrrhics, and the other feet, make all the diverſity to be found in the different expreſſion of muſical, as well as poetical compoſition. On the other hand, thoughts alone, independent of ſound, can excite a variety of different emotions in the mind, according to their different nature. A train of gloomy thoughts, ſuch as proceeds from melancholy, occaſions a ſlow uniform motion in the animal ſpirits, ſimilar to what is cauſed by the ſpondaic movement. A ſucceſſion of gay lively thoughts, ſuch as mirth and joy inſpire, is attended by a briſk diverſified motion, like that excited by the trochaic and dactylic meaſure. While a ſeries of thoughts, reſulting from the more impetuous paſſions, ſtir up ſuch motions there, as are analogous to thoſe excited by the iambic and anapæſtic movement.

Archilochum proprio rabies armavit iambo.

And ſo on of the other feet, and their different intermixtures. Now when vent is given to the ſentiments by words, men naturally and of courſe fall into that ſort of movement of the voice, which is conſonant to that produced by the emotion in the mind; and the dactylic, or anapæſtic, trochaic, iambic, or ſpondaic prevail even in common diſcourſe, according to the diverſe natures of the ſentiments expreſſed. To imitate Nature, therefore, the poet, in arranging his words in the artificial compoſition of verſe, is to take care to make the movement correſpond to the ſentiment, by the proper uſe of the ſeveral ſort of feet; and this is the firſt and moſt general ſource of expreſſion in numbers. It was this ſort of expreſſion

in

in metre which was marked among the Greeks by the term of *to prepon*, and among the Latins by that of *decorum*; which was much ſtudied and reduced to rules of art by them, though but little known or regarded by the moderns, except ſo far as they follow the ſuggeſtions of nature. This ſort of expreſſion then, ariſing from decorum in numbers (to borrow the Latin phraſe), by which I mean the accord to be found in the movement of verſe to the ſentiment, is what I ſhall firſt enter upon; and afterwards proceed to other kinds of expreſſion, ariſing from other cauſes. I have juſt given ſpecimens of the four different kinds of metre which our language admits, that you might perceive more clearly the ſeveral powers of theſe feet, when ſeparately employed in a ſucceſſion of lines, and thence judge more diſtinctly of their ſeveral effects, when combined in the ſame metre. I ſhall hereafter return to theſe different kinds of metre; but as our preſent ſubject is heroic verſe, I ſhall firſt ſay all I have to offer on that head.

Heroic verſe, admitting all the ſeveral kinds of feet, affords room for giving to each ſentiment its proper expreſſion, by a ſuitable movement; whether it be ſolemn or gay, vehement or gentle, rapid or ſlow. And though the mere diverſifying of numbers by this means, does not a little contribute to adorn them, by the pleaſure ariſing from variety; yet the great benefit of this variety, reſults from the proper management of it, in giving expreſſion to the ſentiment. I have already ſhewn what variety our heroic metre will admit of, conſiſtent with the fineſt melody; and how far it contributes to harmony. My preſent object is, to ſhew how far it may contribute to expreſſion; and for the ſake of that, how far the bounds

of

of variety may be enlarged. We have already conſidered the movement of an heroic line beginning with a trochee, as pleaſing; now let us conſider it as expreſſive. And though in the inſtances produced, I may have it chiefly in view to explain one particular point, yet I ſhall not confine myſelf to that, but ſhall caſually remark upon the other parts of each paſſage.

——— his other parts beſides
Próne on | the flood′ | exten′ | ded long′ | and lárge
Lay′ flóa | tĭng mănў | ă róod.

In this inſtance, by beginning the ſecond line with a trochee, followed by an iambus, the firſt and fourth ſyllables are neceſſarily diſtinguiſhed—

Próne on | the flood′——

his poſture, and the place. The length of the word, *extended*, amidſt ſo many monoſyllables, followed by the words *long* and *large*, which cloſe two pure iambics, ſtrongly image to us the immenſity of the figure. The next line begins with a ſpondee that fixes our attention on the object, which is put in motion by a tribrach that follows, ſucceeded by an iambus; and thus the idea of floating is aptly expreſſed by a continuity of four ſhort ſyllables; and the vaſt dimenſions of Satan ſtrongly painted, by meaſuring and bounding them, by the term *rood*, which finiſhes the picture.

If it be aſked, what analogy there is between ſhort ſyllables and the idea of floating, I anſwer, that it is the nature of ſhort ſyllables to paſs quickly, and of courſe to communicate a quick motion to the animal ſpirits; as it is of long ſyllables to paſs ſlowly, and occaſion a ſlow motion

there. Conſequently the former are better ſuited to ideas of motion, as the latter are to thoſe of reſt. Accordingly, we find in another picture of the ſame object, where nothing is conſidered but its vaſt dimenſions, without reference to motion, that ſhort ſyllables are induſtriouſly avoided, and an uncommon ſucceſſion of long ones, detain us to ſurvey the huge arch-fiend in his fixed poſture.

Sō ſtrētch'd | ōut hūge | in lēngth | the ārch-
fīend lāy.

The next example affords farther inſtances of the power of a trochee beginning a line, when ſucceeded by an iambus.

——— and ſheer within
Líghts on | his féet | as when a prowling wolf
Leap's o'ĕr | thĕ fen'ce | wĭth ēaſe | ĭntŏ | thĕ fō'ld.

The trochee which begins the line ſhews Satan in the act of lighting; the iambus that follows, fixes him.

Líghts ŏn | hĭs féet——

The ſame artifice, in the beginning of the next line, makes us ſee the wolf

Leap' ŏ'er | thĕ fen'ce——

But as the mere act of leaping over the fence, is not the only circumſtance to be attended to, but alſo the facility with which it is done; this is ſtrongly marked, not only by the ſmooth foot which follows

| wĭth ēaſe |

itſelf very expreſſive, but likewiſe by a pyrrhic preceding the laſt foot

ĭntŏ

ĭntŏ | thĕ fōld———

which indeed carries the wolf

wĭth ēaſe | ĭnto | the fold.

——— ——— while over head the moon
Sits arbitreſs, and nearer to the earth
Wheéls hĕr | pāle cōūrſe.

Here we have an inſtance of the effect produced by a trochee followed by a ſpondee, at the beginning of the line. The trochee ſhews the moon in motion; the ſpondee that follows it, preſents the object to view, and fixes your attention on it.

Whēels hĕr | pāle cōurſe.

On this occaſion we may obſerve, that it is the epithet which excites the image; for the meer names of things, do not by any means preſent their pictures to the fancy. The moon, mentioned by itſelf, is a word offered to the underſtanding, not an object to the imagination. But when the author ſays, that the moon

Wheels her pale courſe——

as the circumſtance, pa'e, belongs not to the courſe, but to the moon itſelf, his meaning cannot be known, till the image of the moon preſents itſelf in her courſe, with that pallid complexion, which, on ſerene nights, muſt often have ſtruck every ſpectator. Nor will the mere addition of an epithet, though well choſen, always excite an image, unleſs care be taken to place it properly in the meaſure. When it is intended that the epithet ſhould have more force than the ſubject, it ought to have a more diſtinguiſhed place in the verſe; and of this we have an inſtance now before us. For though the words *pale courſe*, form a ſpondee, and are of equal length, yet the firſt of them obtains

obtains an additional force, on account of its following the ſhort ſyllable of a preceding trochee; which gives it a greater comparative length, than the latter ſeems to have, by following a long one; and occaſions alſo more ſtreſs of the voice to be laid on it. The want of attending to this point, has been the reaſon, that many well choſen words of poets, have not produced their intended effects; and indeed the whole magic power in numbers of conjuring up images, lies more in the artful arrangement, than in the choice of words. Theſe that follow are inſtances of the ſame kind.

——thence united fell
Dōwn thĕ | ſlēep glāde | and met the nether flood.

——meanwhile murmuring waters fall
Dōwn thĕ | ſlōpe hill's | diſpers'd or in a lake, &c.

In the next example, you will ſee the effect of a trochee forming the ſecond foot of the verſe, preceded by a ſpondee.

——and tore"
(Thrōugh pāin) up' by | thĕ rōots | Theſſalian pines.

Here we may ſee the force which the ſudden change of the movement from a ſpondee to a trochee, and that trochee placed in an unuſual ſituation, gives to the ſentiment; and what a lively picture is preſented of the action, by a judicious diſpoſition of the words.

——and tore"

the words which paint the action, is a ſtrong iambus, with the advantage of a final pauſe, made ſtill more diſtinguiſhed, by the alteration of tone neceſſary

neceſſary to the firſt foot of the next line, formed by words interjected in a ſort of parentheſis (Through pain). In this parentheſis is introduced pain by a ſpondee, like a mighty engine to give ſufficient force to execute the wonderful taſk. This engine is ſuddenly put in motion, by an unexpected trochee, and the work is inſtantly accompliſhed by a rapid and forcible iambus—Up' by | the roots——in conſequence of which the lofty pines of Theſſaly lie proſtrate in your view.

If it be ſaid, that the power of expreſſion in this paſſage ariſes rather from the apt choice of the words, than their arrangement, there is an eaſy method of trying, on this, as well as on all ſimilar occaſions, whether the ſentiment be moſt indebted to the choice, or to the diſpoſition of words, for its expreſſion; and that is, by retaining the ſame words, and changing the order. Let us try this experiment here, and ſee whether the expreſſion does not ſuffer by the change.

And tore up by the roots Theſſalian pines
Thro' pain.

Here we ſee that all the force of the word *up* which is obtained by the neceſſary pauſe preceding it, on account of the parentheſis, and its having no connexion with the preceding word *pain*, is loſt; and being neceſſarily joined in utterance to the preceding word *tore*, it loſes all force, by the ſuperior emphaſis of that word, which does not even leave it an accent, but reduces it to the ſtate of a mere particle or expletive;

and tóre up by the roots——

Thus it is hurried down the ſtream of the verſe, together

together with the two ſhort following particles, *by the*, undiſtinguiſhed. And in this arrangement, the laſt idea preſented to the mind, is that of the pain, which gave ſtrength to execute the work; inſtead of the proſtrate pines, the effect of the efforts of pain, which was the chief point in view.

It has been laid down as a rule, that a trochee, in any part of the line, except at the beginning, is an interruption to the melody; and ought therefore never to be introduced any where elſe, unleſs for the ſake of imagery, or expreſſion. I have given an inſtance of its power in this reſpect, when it forms the ſecond foot; I ſhall now give farther inſtances of it when it forms the third and fourth.

And tō̆w'rd | thĕ gāte" | rōwlíng | hĕr bes'|-
tíal trāin.

This line is deſcriptive of the motion of Sin, when about to open the gates of hell for Satan, a celebrated critic has found fault with it, as offending againſt the melody of verſe, and propoſed this amendment——

And rowling toward the gate her beſtial train.

In which flowing metre Sin indeed moves gracefully on; but this was not Milton's intention, who by a ſudden change of movement from two ſtrong iambics, to a pure trochee in an unuſual ſituation, meant to awaken your attention, and fix your eyes on the uncouth unwieldy motion of that monſter,

Who ended foul in many a ſcaly fold
Voluminous and vaſt;

and about whoſe waiſt

A cry

A cry of hell-hounds never ceaſing bark'd
With wide Cerberean mouths.

And this is the image, which the artful poſition of that word muſt neceſſarily excite in every reader of taſte.

And tow'rd the gate" rowling her beſtial train—

The two following are ſtrong inſtances of the power of a trochee in the third foot.

Where I reign King" | back tŏ | thy puniſhment
Falſe fugitive———
————well underſtood
Of Eve, whoſe eye" | dārtĕd | contagious fire.

The trochee in the fourth foot is frequently uſed by Milton, but always with a view to expreſſion; as may be ſeen in the following examples.

————He from Heav'n's height
All theſe our motions vain" | sēes ănd | derides.
————but firſt" | whōm ſhăll | we ſend
In ſearch of this new world?" | whōm ſhăll | we find
Sufficient?
Love no where to be found" | leſs' thăn divine'.
Who after came from earth" | sāilĭng | arriv'd.
Of many a colour'd plume" | ſprink'lĕd with gold.
In ſight of God's high throne" | glōrioŭſ | ly bright.
Whom to behold but thee" | Natŭre's deſire!

Save

Save He who reigns above" non'e can | reſiſt.
Satan had journey'd on" pen'ſive | and ſlow.

In all theſe inſtances the trochee is happily introduced into that ſeat; but I ſhall comment only on the two laſt. In the firſt of which, the word *non'e*, upon which the moſt important part of the ſentiment depends, obtains by its poſition a force of emphaſis, which it could not have in any other ſituation. The line might have a finer melody by making it begin with a trochee; as thus——

Non'e căn | reſiſt" ſave he who reigns above,

but it would not have the ſame force.

In the ſecond inſtance, the poet's intention is to give ſuch a picture of Satan in his progreſs, as ſhould ſhew the mood of mind he was in at that time; and to this he makes you attend by an unuſual trochee at the fourth foot, by making what relates to that circumſtance cloſe the verſe. Had he conſulted melody alone, he needed only to have changed the members of the verſe, as thus——

Penſive and ſlow" had Satan journey'd on.

But in this caſe his thoughtfulneſs, and ſlowneſs of motion, which were the principal circumſtances, would have paſſed glibly on in the ſmooth flow of the verſe; and that of his journeying on, as being the laſt of the verſe, would leave the ſtrongeſt impreſſion on the mind.

Let us now examine the effects produced by the pyrrhic when mixed with other feet; and firſt when it precedes the ſpondee.

Say firſt, for Heav'n hides nothing from thy view,
Nŏr thĕ | dēep tract' | of Hell.

Here

Here the poet wants us not only to attend to the tract of Hell, but to its immenſe depth; by placing a pyrrhic therefore before a ſpondee, he gives greater force to the firſt ſyllable of that ſpondee, from its being preceded by two ſhort ones; and thus the epithet *deep* obtains an extraordinary emphaſis, and becomes of more conſequence, as it ought to be, than its ſubſtantive *tract*, which is ſubordinate to another, that *of hell*; and whoſe ſubordination is preſerved, by its being leſs diſtinguiſhed, as following a long ſyllable, and cloſing a ſpondee; while the principal word has the advantage of cloſing an iambus, and being thus ſet off by a preceding ſhort ſyllable—ŏf hell'.

Nŏr thĕ | dēep tract' | ŏf hell'.

Of the ſame nature are the following inſtances.

——— —with tempeſt fell
On thĕ | prōud creſt' | of Satan.
———————on the ground
Outſtretch'd he lay'' | ŏn thĕ | cō'ld grōund | and oft
Curs'd his creation.

When the pyrrhic precedes the iambus, the laſt ſyllable of the iambus muſt obtain ſtill greater force, by its being preceded by three ſhort ſyllables.

———————on they move
Indĭs' | sŏlŭ | blў firm'.

What ſtrength does not the word *firm* acquire, by being placed after three ſhort unaccented ſyllables! and the power of expreſſion is ſtill ſeen in a clearer light, upon comparing this monoſyllable, with the polyſyllable which precedes it; the former

former conſiſting of five ſyllables, all really ſhort, though the ſecond be accented, and which naturally run off the tongue with the greateſt fluency and precipitance; the latter, though a monoſyllable, yet ſtrongly built, of the ſturdieſt letters, to receive fixed as a rock the whole impetus of the voice, ruſhing with a rapid flow through ſuch a ſucceſſion of ſhort ſyllables—

Ĭndĭſsŏlŭbly firm'.

Of the ſame nature is the next inſtance—

The one ſeem'd woman to the waiſt, and fair;
But ended foul, in many a ſcaly fold,
Vŏlŭ | mĭ-nŏus | ănd vaſt'.

There is ſomething in the ſtructure of the words of the two laſt epithets, wonderfully expreſſive of the ideas for which they ſtand. The one, repreſenting the figure of ſeveral ſpiral folds, is a polyſyllable; compoſed of ſyllables flowing regularly like the folds themſelves, with its accent on a ſmooth vowel. The other expreſſive of the ſingle idea of bulk, is a monoſyllable, but ſtrongly compoſed, with its accent upon the laſt of two conſonants.

The next example affords two inſtances of expreſſion of the ſame kind, from a ſimilar arrangement.

Thĕy heard' | ănd wĕre ăbaſh'd' | ănd up' | thĕy ſprung'
Ŭpŏn thĕ wing'.

Here we ſee that the ſecond foot, a pyrrhic, adds uncommon force to the laſt ſyllable of the following iambus, ăbaſh'd'———

ănd wĕre | ăbaſh'd' |

The next foot, an iambus by accent, cloſed by one of

of the moſt quickly pronounced, though forcible monoſyllables, marks the ſuddenneſs of their ſtarting from their poſture; as the expreſſive word, *ſprung*, cloſing another iambus, does their vigorous exertion in the action of riſing——

ănd up′ | thĕy ſprung′ |

In the next line beginning with three ſhort ſyllables, you ſee them in the air

Ŭpŏn | thĕ wing′.

Now let us ſee the effect produced by a ſucceſſion of long ſyllables.

——————had from her axle torn
The ſted′ | fāſt eārth | ′ăt laſt′ | hĭs sāil- |
brōad vānnes
Hĕ ſpreads′ | fŏr flīght.

The ſecond line opens with an iambus, followed by a ſpondee, and cloſes in the ſame manner; which occaſions in each member of the line three ſucceſſive long ſyllables. It is true the firſt ſyllable of *ſtedfaſt*, having the accent on a ſingle conſonant, ſeems to be ſhort; but the time neceſſary to diſpoſe the organs to ſound the following *f*, gives it an additional length; as, in like manner, the laſt ſyllable of the ſame word cloſing with two conſonants, which in the pronunciation muſt be ſeparated, by a ſhort reſt from the following vowel, becomes long though unaccented—thĕ ſtēd | fāſt earth. This arrāngement fixes, as it were, the earth upon its baſe. The other, in a manner, ſpreads out to view, the immenſe wings of Satan

his sāil | brōad vānnes—

Here we have an example of the difference between the effects produced by ſyllables naturally long, by means of the voice dwelling upon them;

them; and ſuch as become ſo, by the interjection of reſts. The firſt three are ſturdy and unpliable; you are compelled to pronounce them in the time that belongs to them; and they receive length only from the neceſſary interjection of reſts, which makes them admirably ſuited to that idea of firmneſs, intended to be conveyed—

thĕ ſted' | fāſt eārth.

The laſt three you can ſwell and prolong at pleaſure, and thus take time to contemplate

——————hĭs ſāil brōad vānnes.

Of the ſame nature is the next inſtance—

————————and in the air
Made horr'id cir'cles" two brōad ſūns' their ſhields
Blaz'd oppoſite.

Here the three long ſyllables after the ceſura image out the vaſt magnitude of their ſhields—

————two brōad ſūns' their ſhields—

and theſe long grave ſyllables are rendered ſtill more remarkable, when contraſted with the ſharp quick accents in the two preceding words,

horr'id cir'cles——

And theſe two words, by their ſtructure and poſition, having each an accent on the ſame forcible conſonant, in the firſt ſyllable, and being thus ſucceſſively pronounced in equal ſpaces of a rapid time, ſeem to be of the nature of the circles deſcribed by the ſwords of the combatants.

Made | horr'id cir'cles"—

There is an additional expreſſion too from the placing the ceſura here, which ſhall be taken notice of hereafter.

Of

Of the ſame nature are the following inſtances.

Should intermitted vengeance arm again
His rēd | rīght hānd | to plague us.
——————that brighteſt ſeraphim
Approach | nŏt bŭt | wĭth bōth | wīngs vāil | their eyes.
The Angel ended, and in Adam's ear
So charming left his voice, that he a while
Thought him ſtill ſpeaking" ſtĭll ſtōod fīx'd to hear.

I ſhall now give inſtances of two ſucceſſive feet compoſed of long ſyllables, contraſted to two others compoſed of ſhort, either in the ſame, or an adjoining line.

——————and wild uproar
Stōod rūl'd | ſtōod vāſt | ĭnfin' | ĭtŭde | confin'd.

Here the two firſt feet being ſpondees, and compoſed of four long monoſyllables, check *wild uproar*, and gives us time to contemplate the idea of vaſtneſs; while the two next formed out of one word, whoſe ſyllables are all ſhort, though the ſecond be accented, correſpond to the idea of infinity.

Shē āll | nīght lōng | hĕr ămō | rŏus des' | cant ſung.

Here is nearly the ſame diſpoſition of feet. The two ſpondees of four long monoſyllables, are expreſſive of the long duration of the night; and the ſubſequent four ſhort ſyllables, contraſted to theſe, are well ſuited to the idea of the pleaſantneſs of the nightingale's ſong.

Of

Of the ſame kind is the firſt line in the following inſtance.

Nōw cāme | ſtĭll ēve | ning on, and twilight grey
Had in her ſober livery all things clad.
————This the ſeat
That we muſt change for Heav'n? thīs moūrn | ful glōom
For that' | cĕles' | tial light?

Here the ſecond line ends with two ſpondees (the emphatical word *this* being here long), which are contraſted with two ſharp iambics by accent, that begin the next line; and thus in the ſlow melancholy movement of the former, and the ſprightly bounding of the latter numbers, the miſery of the one, and the happineſs of the other ſtate, are expreſſed.

————thīs mōurn | fūl glōom
For that' | cĕles' | tial light.
Ănd ĭn thĕir mō | tiŏns hār | mŏnў | dĭvīne
Sō ſmōoths | hĕr chār | mĭng tōnes | thăt Gōd's ōwn ēar
Lis'tĕns—dĕlīghtĕd".

In the firſt of theſe lines, we find that ſeven of the ten ſyllables are ſhort and unaccented, as deſcriptive of the motion of the planets; but in the ſecond, where the harmony reſulting from theſe motions is to be attended to, we find that no leſs than ſeven of the ten are long. It begins and cloſes with two ſmooth ſpondees. The ſecond and third feet are pure iambics, but of the gentleſt kind; and the three laſt ſyllables being long, and to be equally dwelt upon, gives us time to reflect upon the ſuperexcellence of that harmony to which

Gōd's

——————————Gōd's ōwn ēar
Liſtens' delighted".

Now let us take a view of the effect produced by different intermixtures of theſe feet.

————but that ſeat ſoon failing, meets
Ă vaſt' | văcú | ĭty" | āll ŭn | ăwāres
Fluttĕrĭng | hĭs pen' | nŏns vāin | plum'b dōwn | hĕ drop's
Ten thouſand fathom deep'.

Here in the ſecond line, the force of the word *vaſt*, ſerves to ſet off the nothingneſs as it were of the four ſucceeding ſyllables; three of which are of the ſhorteſt kind; and though the ſecond ſyllable has an accent on the vowel *u*, yet it runs ſo glibly into the ſucceeding vowel, that to the ear it has only the effect of a ſhort one. Theſe four rapid ſyllables reflect force back upon the word *vaſt*, which makes us recur to that idea as the principal one; the propriety of which will inſtantly appear, when we reflect, that the main object of the poet is, to repreſent the immenſe ſize of Satan, and conſequently that there muſt not only be a vacuity, but a *vaſt* vacuity, to let ſo huge a figure paſs through. Here we are ſtopped by a ceſura, and the movement is changed to a trochee followed by an iambus. The change rouſes attention; and the quick run of the two intermediate ſhort ſyllables, which carry us precipitately to the laſt, paints the ſuddenneſs of the event——

āll ŭnăwāres——

And the act itſelf, and the manner of his fall, are wonderfully imaged in the numbers of the next line——

Flutt'ĕrĭng

Flut'tĕr̆ĭng | hĭs pen' | nŏns vāin | plum'b dōwn | hĕ drop's——

The action is ſtrongly marked by the firſt triſſyllabic foot, *Fluttering*; the figure is preſented to our eyes by the ſubſequent word, *pennons*, which judiciouſly follows the word *fluttering*, without the intervention of any other but its pronominal adjective. *Vain*, is happily placed after its ſubſtantive, as it makes us expect the immediate conſequence, his dropping down; and the effect of the two ſucceeding feet—

——————plum'b dōwn | he drop's——

can be better felt than deſcribed.

And yet a modern verſifier would probably think there are faults in this line. He would ſtrike a ſyllable from the firſt foot to reduce the verſe to rule, and perhaps change the arrangement of the words thus—

Flutt'ring in vain his pennons down he drops—

which would wholly deſtroy the expreſſion.

The next inſtance deſcribes Satan emerging out of chaos.

Thăt Sā | tăn wĭth | leſs' tōil | ănd nōw | wĭth ēaſe

Waft's ŏn | thĕ cāl | mĕr wāve | by̆ dū | bi-ŏus līght.

By the pyrrhic in the ſecond foot of the firſt line, we perceive that Satan is going on; but are informed by the gentle ſpondee in the third, that it is with ſome toil, though with leſs than before. The flowing iambics that follow, prepare us for his moving on without any farther obſtacle or difficulty——

——————ănd nōw | wĭth ēaſe.

The

The trochee which begins the next line, throws him into this equal motion, which is continued to the end by the ſmootheſt iambics.

Waft's ŏn | thĕ cāl | mĕr wāve | by dū | bĭous līght.

The next inſtance ſhews the ſudden effect of Ithuriel's ſpear, in reſtoring Satan to his own ſhape, from that of the toad into which he had metamorphoſed himſelf.

Sō ſtar' | tĕd up' | ĭn hĭs | ōwn ſhāpe | thĕ fīend.

The ſuddenneſs of the apparition, is admirably painted by the quick and ſharp accents on the final ſyllables of the two firſt feet——

So ſtar' | ted up'

The next is a pyrrhic which hurries you to a ſpondee, but ſtops you to attend to the transformation——

ĭn hĭs ōwn ſhāpe———

and then the fiend himſelf is diſcloſed to view, in a ſtrong iambus, terminated by a full pauſe, that you may at leiſure ſurvey the huge and horrid object.

I have abundantly ſhewn inſtances of the power of expreſſion, ariſing from the various arrangement of the diſſyllabic feet in our heroic verſe; I ſhall now point out the effects produced by thoſe of the triſſyllabic kind, which are ſo much neglected, or rather diſuſed by our poets in general; that you may the better judge what loſs our poetic numbers have ſuſtained by this means.

In the firſt place, triſſyllabic feet are in their nature ſuperiour to thoſe of the diſſyllabic kind, as being richer in number of ſyllables; and the ear

is more flattered, by hearing three ſyllables, that is a long and two ſhort, pronounced in the ſame ſpace of time that two long ones are, which gives one advantage to the dactyl, anapæſt, and amphibrach over the ſpondee. But in our language, the great benefit ariſing from the uſe of triſſyllabic feet, is not ſo much in thoſe of the genuine kind, formed by quantity, as in thoſe formed by accent; for this reaſon. We have obſerved, that in order to bring the accentual feet to an equality of time with thoſe formed by quantity, we are obliged to have recourſe to little reſts of the voice, to ſupply the deficiency of time; but when a triſſyllabic accentual foot is introduced, that deficiency is ſupplied by the addition of a ſhort ſyllable, and the ear is more filled and ſatisfied by having the due time made out by ſound, than by ſilence: for though the verſe-pauſe, or ceſura, contributes to the beauty of numbers, the foot-pauſe does not; and ariſes only from the neceſſity of making out the time, where the accent happens to fall on a letter which will not admit of a prolongation of ſound. In all caſes therefore, where a triſſyllabic accentual foot is put in the place of a diſſyllabic, the ear is more ſatisfied with it from the greater quantity of ſound; as you will perceive in the following inſtances.

Up' to | thĕ ſí | ĕry̆ con' | căve tow'ĕr | ĭng
high.
——— nor was his ear leſs peal'd
With noiſes loud | ănd rúin̆ | ous" to compare
Great things with ſmall, than when Bellona
ſtorms,
With all | hĕr bátter̆ | ing engines bent to
raſe
Some cap'ĭ | tăl cit'y̆.

Their

Thĕir glittĕr | ing tents he paſs'd, and now is come
Into the bliſsful field thro' groves of myrrh
And flow'ĕr | ing odours.

With regard to expreſſion, wherever the trochee can be introduced on that account, the dactyl is ſtill more forcible.

——————who ſingle haſt maintained
Againſt revolted multitudes, the cauſe
Of truth, in word' mightiĕr | than they in arms.
Abject and loſt lay theſe' covĕrĭng the flood.

And in the beginning of a line.

He ended frowning, and his looks denounced
Deſ'pĕrāte | revenge, and battle dangerous
To leſs than Gods.
——————nor more but fled
Mur'mŭrĭng | and with him fled the ſhades of night.
Hovĕ'rĭng | on wing under the cope of Hell.

Sometimes theſe triſſyllabic feet in one line, ſerve to ſet off the ſmoother and more equable flow of the ſpondee, in another.

——————Thammuz came next behind
Whoſe an'nu | al wound | in Lebanon allur'd
The Syrian damſels to lament his fate
In am'ō | rous ditties all a ſummer's day;
Whīle ſmōoth | Adonis from his native rock
Ran purple to the ſea.

Here the firſt and third line begin with triſſyllabic feet: How is the ear charmed by a change in the beginning of the fourth, to a long diſſyllabic foot, and how is the river ſmoothed by an equal ſpondee flowing gently as the ſtream!

Whīle ſmōoth Adonis, &c.

But there is alſo a ſort of expreſſion belonging to theſe feet, which cannot be reached by any of the diſſyllabic kind. I have already given you an inſtance by the way, which deſerves farther conſideration.

Thrōws hĭs | ſlēep flīght | ĭn man'y | ăn áĕ | ry whirl.

The firſt foot a trochee, expreſſes the precipitancy of his motion; the ſecond, a ſpondee, marks its direction, by the neceſſary emphaſis on the word *ſteep*; and the two ſucceeding amphibrachs, followed by an iambus, cloſed by the expreſſive word, *whirl*, not only deſcribe the manner of the motion, but by the magic of numbers, make us ſee the object itſelf, in the midſt of that rapid and circular career.

I ſhall only give one inſtance more, of the ſingular power of expreſſion, in the proper uſe of theſe feet; it is where Milton deſcribes ſome of the monſters of the deep—

——————part huge of bulk
Wal'lŏwĭng ŭnwī'eldy | " enormous in their gait,
Tem'peſt | the ocean.

There cannot be conceived in numbers a power of expreſſion, beyond what is conveyed by the junction of thoſe two words, at the beginning of the line; the firſt, a dactyl by accent, expreſſive of motion; the latter, a genuine amphibrach, with the accent on the vowel, expreſſing the unwieldineſs (I have no other term to uſe) of that motion. It is true, each word, from the letters which compoſe them, and the ſeat of the accent,

is

is happily ſuited to the idea for which they ſtand; but it is their junction, and the order in which they are placed, which gives us the full picture of thoſe enormous monſters in their uncouth motion, which it would have been impoſſible to do by the uſe of any diſſyllabic feet.

There is indeed ſomething in the force of expreſſion in the laſt two inſtances, which exceeds the power of words to deſcribe or explain, and which can only be felt. And I think I have ſaid enough to ſhew that our poets, by omitting to uſe the triſſyllabic feet, have deprived themſelves of one great ſource of beauty and power in verſe.

From all that has been ſaid it is evident, that the numbers of Engliſh heroic poetry, have a manifeſt ſuperiority over thoſe of the ancients. There can be no doubt but that a much greater variety, and force of expreſſion, may be introduced into our heroic verſe, by the uſe of eight movements, than could poſſibly enter into that of the ancients, by the uſe of two only; and this is ſtill increaſed, when we conſider that we have duplicates of thoſe feet. They could only give a general expreſſion to the ſentiment, from a uniform acceleration or retardation of the meaſure, by the uſe of ſeveral ſucceſſive dactyls, or ſpondees; ſuch as is to be found in the lines quoted by all the critics; the firſt, dactylic, expreſſive of rapidity——

Quadrupedante putrem ſonitu quatit ungula campum.

The ſecond, ſpondaic, deſcriptive of labour—

Olli inter ſeſe magna vi brachia tollunt.

But in the uſe of our different movements, we find from the examples already given, that not only

only the ſentiment at large, but each particular one, nay each particular idea, may obtain a peculiar force; and that there is no emotion of the mind, however irregular, that may not find a correſpondent movement in our verſe, without deſtroying the metre.

But before we quit this article of feet, I muſt ſhew under what reſtrictions they are to be employed; and what combinations of them are not ſuffered to enter into verſe, as being utterly deſtructive of all metre. You will recollect the diſtinction formerly made, between ſuch feet, as have a movement congenial with the iambic, and ſuch as have not. Of the former kind, are the ſpondee, amphibrach, and anapæſt. Of the latter, the trochee, and dactyl. The former may be called homogeneous; the latter, heterogeneous. The homogeneous feet may be employed, as has been already ſhewn, with almoſt as great a latitude as the iambus itſelf; but with regard to the heterogeneous feet, it is an invariable law, that two of them ſhould never be placed together in a verſe. Becauſe, though the ear can bear the interruption of a ſingle foot, when ſucceeded immediately by the iambic movement, yet two ſuch ſucceſſive feet, form ſo large a portion of another ſort of metre, oppoſite to the iambic, as to render it diſagreeable to the ear; for the whole verſe appears an incongruous jumble of diſcordant metres. On which account the following lines of Milton are falſe metre.

And duſt ſhalt eat" | āll thĕ | dāys ŏf | thy life.
Swēetnĕſs | in'tŏ | my heart unfelt before—
Whis'pĕr'd | ĭt tŏ the woods, and from their wings———
By' thĕ | wāters | of life where'er they ſate—
And

And ſtill worſe is the following, where there are ſeveral ſucceſſive movements of an oppoſite nature to the iambic.

Shŏn sĭn | vis'ĭblĕ | vir'tuĕ | ēv'n tŏ | the deep.

We are to obſerve that the genuine pyrrhic, and tribrach, are included in this general law of the heterogeneous feet; for though they cannot be ſaid to be of an oppoſite nature, as they really make no impreſſion at all, and therefore have no movement; yet, two ſucceſſive feet of that ſort, loſe all air of verſe, and can only appear to be proſe; on which account, there cannot be in a line two unaccented feet together; and where two pyrrhics in quantity are ſo placed, one of them at leaſt muſt be accented. Nor can a pyrrhic be ſucceeded by any but an homogeneous foot, without ſpoiling the metre; as may be ſeen in the following lines.

And cŏr | pōrĕal | to incorporeal turn
In thĕir | trip'lĕ degrees" rēgiŏns to which—
Ŭnĭ | ver'săl | reproach far worſe to bear—
In thĕ | ſweat' ŏf | thy face ſhalt thou eat bread——
In thĕ | vis'iŏns | of God" it was a hill——

I have been ſurpriſed in reading Milton, who was ſo perfect a maſter of numbers, to find ſo many lines that have not the leaſt air of verſe, and which could not have ſlipped from the pens of our middling poetaſters.

Some few of them, ſuch as ſome of thoſe I have quoted, are evidently the effect of negligence, eaſily pardonable in ſo large a work; but I am convinced that the greateſt part of them were intentionally ſo conſtructed. We are to recollect that

that Milton was ſtrongly tinctured with the fanaticiſm of the times; and wherever he had occaſion to introduce a text of ſcripture, he ſeems to make it a point of religion, not only to ſtick to the words, but to the very order of them in the text, without regard to metre; as you may ſee in the following paſſages.

Becauſe thou haſt done this, thou art accurſt
Above all cat | tle" each | bēaſt ŏf | the field.
Upon thy belly groveling ſhalt thou go,
And duſt ſhalt eat" | āll thĕ | dāys ŏf | thy life.
Between thee and the woman I will put
En'mĭ | tў ănd | between | thīne ănd | her ſeed.

On Adam laſt, thus judgment he pronounc'd:

Becāuſe | thŏu hăſt | hear'k'ned | tŏ thĕ | voice ŏf | thy wife
And eaten of the tree, concerning which
I charg'd thee, ſaying thou ſhalt not eat thereof,
Curs'd is the ground for thy ſake" thou in ſorrow
Shalt eat thereof" āll the | dāys ŏf | thy life;
Thōrns āl | ſo ănd | this'tles | it ſhall bring thee forth
Unbid, and thou ſhalt eat th' herb of the field.
In thĕ ſweat' ŏf | thy face ſhalt thou eat bread.

In moſt of theſe lines, you find that there is not the leaſt pretenſion to verſe; and that this was not caſual, may be ſeen, by examining the different paſſages throughout his work that are drawn from ſcripture; in which the ſame ſtudious neglect of metre is apparent; more particularly in thoſe paſſages where God himſelf ſpeaks: in which the poet ſeems to think, that the higheſt ornaments of

of poetic language and numbers, invented by man, would be unworthy of the Deity; and therefore he has choſen to avail himſelf of the religious reverence attached to the ſcriptural expreſſion, in its ſtate of ſimplicity and negligence.

But there are alſo other paſſages, in which he has induſtriouſly ſtarted aſide from all rules of metre, for the ſake of a more vigorous expreſſion; as for inſtance, in the following deſcription of Sin's opening the gates of Hell to Satan——

——————then in the key-hole turns
Th' intricate wards, and every bolt and bar
Of maſſy iron, or ſolid rock, with eaſe
Unfaſtens: on a ſudden open fly
With impetuous recoil and jarring ſound
Th' infernal doors.

Theſe lines are certainly exceedingly expreſſive, but cannot be called verſes. Nor do I think, that ſo great a latitude is allowable. The rules of metre are never to be ſo totally infringed, as to reduce verſe to proſe. For though the mind readily acquieſces in certain deviations from the purer melody, where the expreſſion is manifeſtly enforced by ſuch deviations; and the ear itſelf, in concert with the mind, even receives greater pleaſure from them; yet it will not ſo wholly give up its rights, as to be defrauded of the expected pleaſure ariſing from the obſervation of the laws of metre, which is its due; and to have the change put upon it, of being paid with ſuch as it receives from ſimple proſe. If ever this is allowable, it is in expreſſing ſentiments of vehement and diſorderly paſſion: ſuch as in the laſt line of the following paſſage, the concluſion of Eve's ſpeech to Adam, after their ſin.

——————————— that all
The ſentence from thy head remov'd, may light
On me, ſole cauſe to thee of all this woe.
Mē mē | ō̆nly" | juſt' ob' | ject of his ire.

Here it is evident, that the poet wilfully ſacrificed all regard to metre, to the energy of expreſſion, for by a ſmall tranſpoſition he might have made the verſe complete, as thus——

Me only me" juſt object of his ire.

Or if the immediate repetition of the pronoun *me*, without the intervention of any other word, ſhould be thought more forcible, and that they ſhould on no account be ſeparated; he had but to change the word *only* into its equivalent, as thus——

Mē mē ă̆lone" juſt object of his ire.

And this would have been at once a line of fine melody, and very expreſſive. But it muſt be allowed, that the expreſſion is ſtill much ſtronger in the other arrangement. In the firſt place, the irregularity of the numbers, is much more conſonant to the diſorderly ſtate of Eve's mind; then the emphatical words, *only* and *juſt*, obtain a degree of force thus placed, which they could have in no other ſituation; ō̆nly by the ſudden change to a trochee in the ſecond foot, without any notice given by a preceding pauſe: and *juſt*, by the additional emphaſis which it obtains from a preceding pauſe, and by following the laſt ſhort ſyllable of a trochee.

In this paſſage Milton ſeems to have had in view, that line in Virgil's celebrated epiſode of Nyſus and Eurialus——

Me me adſum qui feci—in me convertite ferrum,
O Rutuli.

In

In this line of Virgil, there is an apparent diſorder, without infringing the laws of verſification; which in my opinion ought never to be done on any pretext whatever. Nothing is ſo eaſy as to expreſs irregular emotions by irregular feet; but the art of the poet conſiſts in giving a diſorderly air to the numbers, in order to produce a conformity to the ſentiment; which yet, on examination, will be found to be ſtrictly conformable to the rules of metre; and one great pleaſure of the mind is, in the perception of that expreſſion of diſorder, ariſing from order itſelf, which is one principal advantage that verſe has over proſe; and when all regard to order is laid aſide, it is no longer poetic but proſaic expreſſion.

I have but a few obſervations more to make on the ſubject of feet. One is, that an heroic verſe cannot be terminated by an heterogeneous foot; on which account the following line is not verſe—

Which of us who beholds the bright | ſur'făce.

Though it may terminate in a pyrrhic, as in theſe inſtances.

That on my head all might | be vis' | ĭtĕd—
To gratify my ſcorn | ful en' | ĕmĭes——
Over their heads a crys' | tal fir' | măměnt—
At whoſe command the pow | ers mil' | ĭtănt—

It may alſo end in an amphibrach, as thus,

Not ſo repuls'd with tears that ceas'd | nŏt flow'ĭng——
I bear thee, and unweeting have | ŏffen'dĕd—
Againſt a foe by doom expreſs | ăſſi'gn'd ŭs—
Which of them riſing with the ſun | ŏr fāll-ĭng———

Lines of this claſs are ſaid to contain a redundant ſyllable, by ſuch as meaſure verſe by ſyllables, and allow

allow only ten to an heroic line. But though verſes of theſe two ſorts of ſtructure do not offend the ear, yet at the ſame time they are neither pleaſing by their melody, nor can give any force to expreſſion; and ſhould therefore be ſeldom uſed, except by writers of tragedy, whoſe buſineſs it is, not to be too curiouſly ſolicitous about the melody of their metre, that the dialogue may appear more natural. The inſtances of this ſort are rare in Milton, though they occur too frequently in our other poets; and what is ſtill more unpardonable, even in rhimed verſes, as it ought to be an invariable rule, that the ſyllables which rhyme ſhould be accented, except in comic and burleſque poetry.

LECTURE

LECTURE IV.

HAVING, in my former lecture, treated of Expreſſion, ſo far as relates to poetic feet; I ſhall, in this, examine how far pauſes, the other conſtituent part of verſe, are concerned in it.

We have already conſidered pauſes with reſpect to melody and harmony; now let us conſider them with regard to Expreſſion. It has been ſhewn, that to form harmony, the ſeat of the ceſura muſt be in one of thoſe three places, which divide the line into members that bear a muſical proportion to each other; and this diviſion, at the ſame time, alſo forms the richeſt melody. But there is no part of the line, in which the ceſura may not find place, for the ſake of expreſſion; which is often the ſtronger, in proportion to the deviation from the ſtricter laws of melody and harmony; as in this caſe, the mind willingly accepts in payment the exceedings in the one, for the deficiencies in the others. There are two articles, upon which the expreſſion, ariſing from the ſeat of the ceſura, chiefly depends. 1ſt, The diviſion of the line into ſuch unequal parts, as bear no muſical proportion to each other. 2dly, As the ceſura may either be placed after a complete foot, or after a ſemipede, that is, may divide a foot, it is fitted to different uſes, according as it is employed in the one, or the other of theſe ways. In the more unequal diviſions of the verſe by

by a ceſura, in order to give expreſſion, it ought to appear, either, that the larger portion was abſolutely neceſſary to convey the ſentiments contained in it, with full force, in an uninterrupted continuity; or, that the thought included in the ſmaller member, may be of ſuch value in point of ſenſe, or imagery, as to balance the quantity of ſound and time taken up by the other. In this caſe, a ceſura after the firſt ſemipede, which ſtops you unexpectedly to ſurvey a ſingle idea, may have great force. And as to the other article, relative to the ſeat of the ceſura, whether it ſhould be on the complete foot, or the ſemipede; that, after the ſemipede, is the moſt proper to be uſed, where the ſenſe is incomplete; becauſe the ear waits for the cloſe of the foot, and expects ſomething more; and for the ſame reaſon, it is more ſuitable to all ideas and images expreſſive of continuance of motion: that, after the foot, is the moſt proper to cloſe the ſenſe; becauſe the ear, ſatisfied with the completion of the meaſure ſo far, is not left in the ſame ſtate of ſuſpenſe, as in the other caſe. And this pauſe is better ſuited to ideas of reſt, or ceſſation of motion. I ſhall now give ſome inſtances of the effects produced by ceſuras, ſo as to divide the line in the moſt unequal portions; ſuch as that after the firſt, and before the laſt ſemipede.

——————————thus with the year
Seaſons return, but not to me returns
Day," nor the ſweet approach of even or morn.

Here the ceſura after the firſt ſemipede, *Day*, ſtops you unexpectedly, and forcibly ſtrikes the imagination with the immenſity of his loſs. He can no more ſee—What?—Day!—Day and all its glories ruſh into the mind; a cluſter of images at once

once preſent themſelves in confuſed heaps, during the pauſe occaſioned by this uncommon ceſura, and give a more ſenſible feeling of all the delights he has loſt, than the moſt circumſtantial detail of them could have done.

There is ſomething very ſtriking in this uncommon ceſura, which ſuddenly ſtops the reader to reflect on the importance of the word; nor is there leſs beauty, in making the whole latter part of the verſe, nothing more than a comment upon that important word; by only unfolding the ſame thought, and mentioning the moſt delightful parts of day, the even and morn, without introducing any new idea.

And even in mentioning theſe two parts, the poet has judiciouſly placed the morn laſt, as the more charming of the two, that it might leave the ſtronger impreſſion on the mind.

Let us proceed to the next inſtance.

——— ———wakes the bitter memory
Of what he was, what is, and what muſt be,
Worſe" of worſe deeds worſe ſufferings muſt
enſue.

What an amazing force does this poſition give to the word *worſe!* and in what ſtrong colours does it paint to us the deſperate ſtate of reprobation into which Satan had fallen!

And to ſhew that this was not accidental, Milton, on another occaſion, expreſſing a thought ſimilar to this, relative to the ſame object, makes uſe of the ſame arrangement.

———all good to me becomes
Bane" and in Heaven much worſe had been
my ſtate.

In the next inſtance——,

Celeſtial

Celeſtial voices to the midnight air
Sole" or reſponſive each to other's note——

The ſituation of the monoſyllable *ſole*, ſeparated from the reſt of the line by a ceſura, enforces its ſenſe.

Of the ſame nature is the following inſtance, where the ceſura is before the laſt ſemipede.

————————and th' humble ſhrub
And buſh with frizzled hair implicit." Laſt"
Roſe as in dance the ſtately trees.

Here the poſition of the word laſt, being the laſt ſyllable of a line after a ceſura, coincides perfectly with the ſenſe. The two following of the ſame nature contribute greatly to the imagery.

————————the ſwan with arched neck
Between her white wings mantling proudly" rows"
Her ſtate with oary feet; yet oft they quit
The dank, and riſing on ſtiff pennons" towre"
The mid aerial ſky.

But the next affords a ſtill more remarkable inſtance of the power of this ceſura.

————————and durſt abide
Jehovah thundering out of Sion" thron'd"
Between the cherubim.

Four feet and a half of the ſecond line are taken up in deſcribing.

Jehovah thundering out of Sion"

But what wonderful imagery, and what ſublime ideas, does not a ſingle monoſyllable excite by its poſition; bounded on one ſide by a ceſural, and on the other by a final pauſe? And what more exalted idea could have been conceived of the Deity, than is expreſſed by that ſingle word? which,

which, after the deſcription of his executing juſt vengeance on the rebellious, and darting his thunders at their heads, ſhews that this required no unuſual exertion in the Godhead; He performed theſe wonders——thron'd! and how thron'd? why, as at other times, when exerting acts of love and beneficence——

Between the Cherubim.

Compare this ſingle inſtance, with the nobleſt deſcriptions given by the ancient writers of their Gods, and ſee how much the Chriſtian, has excelled the Heathen poets.

Let us change the order of the words, and we ſhall ſee how much of the beauty of the ſentiment would be loſt, by a different arrangement.

——————and durſt abide
Jehovah thron'd between the Cherubim
Thundering from Sion.

Here the word *thron'd*, running undiſtinguiſhed in the line, is merely deſcriptive, and gives no time for the image to fix itſelf in the mind; or ſhould any faint one preſent itſelf, it would ſoon give place to, and be effaced by the more powerful one that follows, that of his thundering. Whereas, in the other arrangement, by the uncommon pauſe before the word, thron'd, and by the final one after it; the mind has, as it were, the image forced upon it, and the words that follow,

Between the Cherubim——

cloſing the period, leave it in poſſeſſion of that image; and give it full leiſure to admire the ineffable dignity of the divine Majeſty, unmoved itſelf in the midſt of the terrours which it ſcatters around. And this was the main idea intended to be

be conveyed by the poet, not that of his thundering, which would have nothing in it new or ſtriking.

In the following inſtances there are two uncommon ceſuras in the ſame line; one, after the firſt ſemipede; the other, before the laſt.

No ſooner had th' Almighty ceas'd, but all
The multitude of angels, with a ſhout
Loud" as from numbers without number" ſweet"
As from bleſt voices uttering joy.——

Here the deſign of the poet was, to give at once a ſtrong idea of the loudneſs and ſweetneſs of the ſhout, proceeding from this innumerable multitude of angels; and how was it poſſible to do this ſo effectually, as by the judicious poſition of theſe words, in ſuch diſtinguiſhed ſeats of the ſame line? the one, at the end of the firſt ſemipede, followed by a ceſural pauſe; the other, cloſing the line, preceded by a ceſural, and followed by a final pauſe.

Loud" as from numbers without number" ſweet"
As from bleſt voices uttering joy.——

Let us now examine the next unequal diviſion of a line, by a ceſura after the firſt, or before the laſt foot. Of this take the following inſtances.

——————— and now his heart
Diſtends with pride, and hardening in his ſtrength
Glories" for never ſince created man
Met ſuch embodied force, &c.

Here by the uncommon ceſura, which makes the word, *glories*, as it were proje&t from the reſt, the

inſolent

insolent vanity, and obstinate pride of Satan, are more strongly painted, than could have been done by the longest description.

And yet no other poet but Milton would have placed that word in its present situation. They would certainly, for the sake of smoothness, have let it flow gently down with the other words in the preceding line, as thus——

——and hardening glories in his strength.

Where the idea we are stopped at, and which leaves the last impression, is that of the strength of Satan: but in the other arrangement,

——and hardening in his strength
Glories"

that word, which unexpectedly stops us, presents the image of Satan to us, with all that insolent satisfaction in his countenance, and haughtiness in his air, which self-sufficiency, and confidence in superior strength, are apt to beget in vain minds.

The next instance is——

He ceas'd, and next him Moloc, sceptered king,
Stood up" the strongest and the fiercest spirit
That fought in Heaven.

Here the sudden manner of his rising, so suitable to the character of Moloc, is strongly imaged by this sudden cesura.

The next affords an example of a cesura preceding the last foot;

——and by an oath,
Which shook Heav'n's whole circumference"
confirm'd.

Here every condition is filled in this unequal division of the line. Four feet are necessarily employed

employed in continuity, to deſcribe that amazing event, of ſhaking the whole circumference of Heaven. And the important word, *confirm'd*, expreſſive of the ratification of the Almighty will, on account of which that extraordinary operation was performed, juſt fills the ſmaller portion of the verſe.

In the next inſtance——

Now ſhaves with level wing the deep" now ſoars"
Up to the fiery concave towering high.

The continuity of the ſame level motion is pointed out by four continued portions of the line, and the change to a nobler kind of flight, is marked by the fifth.

Sometimes we find a pauſe before the laſt foot of one line, and after the firſt of the ſucceeding one, as in the next inſtance;

Now in looſe garlands thick thrown off" the bright
Pavement" that like a ſea of jaſper ſhone,
Impurpled with celeſtial roſes" ſmiled.

Nothing can be better calculated to fix the attention on the amazing ſplendour of the celeſtial flooring, than theſe two uncommon pauſes.

Lines of this ſtructure, which are ſometimes met with in Milton, though not in any other poet that I remember, appear to many to be faulty; becauſe of the intimate connexion which there is between the adjective and ſubſtantive in Engliſh, and which in proſe ought never to be ſeparated by the ſmalleſt pauſe: now here by finiſhing the verſe with the adjective *bright*, it is ſeparated from its ſubſtantive *pavement*, contrary

to

to the genius of our tongue. And yet, in the right manner of repeating it, there appears to be no defect, but rather the idea ſeems to acquire new force from this very circumſtance.

In repeating lines of this ſort, they muſt always appear faulty, if the reciter knows not how to make uſe of the pauſe of ſuſpenſion; for if he uſes any note belonging to the ſentential ſtops, at the end of ſuch lines, it occaſions a ſoleciſm in the ſenſe, by an unnatural disjunction of the adjective from the ſubſtantive, or the attribute from its ſubject. But when the voice is only ſuſpended, there is no ſeparation made in the ſenſe, and the ſubject and attribute in that reſpect, are as intimately united, as if they had been cloſely joined in the pronunciation. But this ſeparation in point of ſound between the quality and its ſubject, gives time for the quality to make a ſtronger impreſſion on us; and therefore ſhould never be uſed, but when the poet means that the quality, not the ſubject, ſhould be the principal idea; which is the caſe in the above inſtance; where the intention of the poet is, to fix our thoughts, not on the pavement itſelf, but on the brightneſs of the pavement. And this is the uſe which Milton has always made of this arrangement, in whatever lines it is found; ſuch as in the following inſtances:

——————unleſs an age too late" or cold"
Climate" or years damp my intended wing.
————————— thy tidings bring
Departure from this happy place" our ſweet"
Receſs" and only conſolation left.
How fully haſt thou ſatisfy'd me" pure"
Intelligence of Heaven? angel ſerene!

Here

Here it is evident, that it is the adjectives which are emphatic; it is, the cold climate, the ſweet receſs, the pure intelligence. And when to the emphaſis, there is ſuperadded a pauſe of ſuſpenſion, the attributes become ſtill more diſtinguiſhed.

Let us now examine the only two remaining ſeats of the ceſura not yet touched upon; I mean that after the ſemipede of the ſecond and fourth feet, or as it is commonly expreſſed, after the third and ſeventh ſyllables.

It has been ſaid, that pauſes after ſemipedes, are fitteſt to expreſs continuance of motion, as alſo of ſenſe; as thoſe at the end of feet, are propereſt to mark ceſſation of motion, and completion of ſenſe; for a reaſon already aſſigned. Of this take the following inſtances:

——when to right and left the front
Divided" and to either flank retired.
——with huge two-handed ſway
Brandiſh'd aloft the horrid edge came down
Wide waſting" ſuch deſtruction to withſtand
He haſted" and oppos'd the rocky orb
Of ten-fold adamant, &c.
——far above the ground
Their march was" and the paſſive air upbore
Their nimble tread.
——ſo ſaying, a noble ſtroke he lifted high
Which hung not" but ſo ſwift with tempeſt fell
On the proud creſt of Satan" that no ſight
Nor motion of ſwift thought, &c.
For who can think ſubmiſſion" war then, war,
Open or underſtood, muſt be reſolv'd.

Here we may obſerve, that the pauſe, after a ſemipede, gives uncommon force to the following ſyllable

ſyllable when accented; as may be perceived in this laſt inſtance in the word, *war*. And the following example contains both theſe ſeats of the ceſura, with the ſame force of expreſſion in both:

——————which nigh the birth
Now rowling" bòils in his tumultuous breaſt,
And like a deviliſh engine" ba'ck recoils
Upon himſelf.

I ſhall now quote a paſſage in which the judicious variation of the ceſura in its ſeveral ſeats, will ſhew what beauty and expreſſion ariſe from it, and ſo have done with this article.

——————He on his ſide
Leaning half rais'd" with looks of cordial love
Hung over her enamour'd" and beheld
Beauty" which' whether waking or aſleep,
Shot forth peculiar graces" then with voice"
Mild" as when Zephyrus on Flora breathes,
Her hand ſoft touching, whiſper'd thus"
Awake"
My faireſt" my eſpous'd" my lateſt found"
Heav'n's laſt' beſt gift" my ever new delight"
Awake"

What a variety! Here in eight lines there are no leſs than ſeven different ſeats of the ceſura employed. And how judiciouſly are the more uncommon ceſuras introduced! How are we ſtopped, to contemplate the *beauty* of Eve, with Adam, by a pauſe at the end of the firſt foot (and that a trochee) after that word! And how expreſſive of the endearing tenderneſs with which Adam addreſſed Eve, is the pauſe after the firſt ſemipede, Mild! which is of force enough to juſtify the very unequal diviſion of the verſe; as

is alſo the neceſſity of pronouncing the beautiful ſimile that follows without interruption, in the latter and ſo much larger portion.

Mild" as when Zephyrus on Flora breathes—

But nothing appears to me more beautiful in this arrangement, than the different ſituations given to the word, *awake*. The firſt, after an uncommon pauſe at the end of the fourth foot; the latter, after another at the end of the firſt; in ſituations directly oppoſed. To awaken Eve was the principal end of Adam's ſpeaking; and therefore this word is not only repeated with great propriety, but is placed in both caſes ſuitably to its importance; the contraſt between its having the laſt place in the verſe, when firſt uttered; and the firſt place when laſt pronounced, renders it remarkable.

Nor are the two lines included between theſe two different ſituations of that word, leſs remarkable for the beauty of their ſtructure. We find in them a continued climax both in ſenſe and metre; and the coincidence of thoſe two, in forming a climax, is one of the moſt capital beauties in numbers. In point of ſenſe, it begins with, *My faireſt*—this is followed by a more forcible expreſſion—*My eſpous'd*—and that by one ſtill more endearing—*My lateſt found*—The beginning of the next line enlarges, and improves upon this tender thought—*Heav'n's laſt beſt gift*—and the concluſion contains a ſentiment expreſſive of the fulneſs of his happineſs, which knows no ſatiety—*My ever new delight* This juſtly finiſhes the climax, as expreſſive of the moſt remarkable and peculiar circumſtance of the delight which Adam found in the ſociety of Eve, that it was always new; whereas in all the other objects of the

the creation, however beautiful, much of the pleaſure in contemplating them muſt diminiſh with their novelty. So far for the climax in the ſenſe; now let us ſee how that in the metre correſponds to it. The firſt line is divided into three portions, by means of two ceſuras. The two firſt portions are of a foot and a half each, and have in each, but one accent; but the ſecond, has this advantage over the firſt, that its accent is on the laſt ſyllable of the portion, whereas it is on the middle one of the firſt.

My fáireſt" my eſpoús'd——

The third portion riſes above the other two, as containing two feet, and two accents——

————my lá | teſt fóund.

The next line is divided into larger portions; the firſt, conſiſting of two feet, with the advantage of a ſemipauſe between them,

Heav'en's laſt' beſt gift"

Which is alſo rendered of ſtill more weight, by containing four accents, each word here being emphatic. The latter portion contains three feet, and three accents——

My ev' | er new' | delíght——

So that taking this whole little paſſage together, nothing in poetic numbers can be conceived more perfect.

————————————Awáke"
My fáireſt" my eſpoús'd" my láteſt foúnd"
Heav"n's laſt' beſt' gift" my ev'er néw delíght"
Awáke"

I ſhall now preſent you with one inſtance more, containing the united powers of all thoſe principles which have hitherto been laid open.

Díre wăs | the tos' | sĭng" déep | thĕ gróans |"
Dĕſpáir"
Ten'dĕd | thĕ ſick' | " busʻiĕſt | from coúch |
tŏ coúch"
And ó | vĕr thĕm | trĭum' | phănt Death' | "
hĭs dárt"
Shook" bŭt | dĕlay"d | tŏ ſtríke.
Díre wăs | thĕ toſs' | ĭng" déep | thĕ gróans | "
Dĕſpáir"
Ten'dĕd | thĕ ſic'k | "

The firſt foot is a trochee, which gives force to the firſt ſyllable—*dire*—and hurries you through the two ſhort ſyllables to the *toſſing*" where the ceſura after a ſemipede, at once marks the motion, and makes you expect the end of the foot; thus adding force to the enſuing epithet, *deep:* this is followed by a full iambus, whoſe laſt ſyllable, *groans*, is diſtinguiſhed by a ſecond ceſura———

déep thĕ grōans"

Theſe two ceſuras are diverſified by their ſeat, one after a ſemipede, the other cloſing a foot. The laſt pauſe preſents you with the figure of Deſpair, made more conſiderable by a final pauſe——

deep the groans" Deſpair"

The trochee and iambus which begin the next line, put her in motion, and mark her employment——

Ten'dĕd | thĕ ſick' | "

The triſſyllabic dactylic foot following the ceſura, expreſſes her hurry from couch to couch—

" busʻiĕſt from couch to couch.

In the four firſt feet of the next line you have the

the figure of Death preſented, as exulting over them——

And over them triumphant Death" his dart"

The laſt foot only names his dart; its well known uſe you expect; but the firſt ſemipede of the next line, bounded by an uncommon ceſura, at once gives motion to the figure, and makes you ſee his dart, his action, and cruel mercy——

And over them triumphant Death" his dart"
Shook" but delay'd to ſtrike—tho' oft invok'd
With vows" as their chief good and final hope.

As we have ſufficiently examined all the members, ſo as to have a clear view of the body (as I may call it) of numbers, let us now conſider the principle, which, like a ſoul, actuates and regulates all the Parts; and then——

Pleas'd you ſhall hear, and learn the ſecret power
Of Harmony——

I have ſaid that this principle is emphaſis; and that it is the great regulator both of quantity and tones in numbers. Let us now come to the proof. And firſt with regard to quantity. You may remember what I advanced in the beginning upon this article, that though the quantity of our ſyllables be fixed in words ſeparately pronounced, yet that it is mutable when theſe words are ranged in ſentences; the long being changed into ſhort, the ſhort into long, according to the importance of the words with regard to meaning; and as it is by emphaſis only, that the meaning can be pointed out, conſequently emphaſis muſt be the regulator

of the quantity. The ſhorteſt way to prove this, is, to take the ſame individual words, and ſhew that they muſt neceſſarily change their quantity, according as they are differently applied. For this purpoſe, I ſhall take the ſame words at the beginning of a line juſt quoted, and apply them to different concluſions, and ſhew what change this muſt neceſſarily make in their quantity, according to the different meanings which they thus obtain.

Pl'ēas'd thŏu ſhălt h'ēar | and learn the ſecret power, *&c.*

Pleas'd th'ōu ſhalt hear | and thŏu alo'ne ſhalt hear——

Pleas'd thou ſhāl't hear—in ſpite of them ſhălt hear——

Pleas'd thou ſhalt h'ēar—tho' not behòld the fair——

In the firſt of theſe inſtances the words, *plèas'd* and *hèar*, being both equally emphatical, are both long; whilſt the two intermediate words *thŏu* and *ſhălt*, being rapidly paſſed over, as the ſenſe demands, are reduced to a ſhort quantity.

In the ſecond inſtance——

Pleas'd thòu ſhălt hear | and thŏu alòne ſhalt hear——

the word *thòu*, by being the moſt important, obtains the chief, or rather the ſole emphaſis; and thus is not only reſtored to its natural long quantity, but obtains from emphaſis a ſtill greater degree of length, than when pronounced in its ſeparate ſtate; and this greater degree of length is compenſated by the diminution of quantity in the words *pleas'd* and *hear*, which are founded ſhorter than in the preceding inſtance. The word *ſhălt* ſtill continues ſhort. Here we may

alſo

alſo obſerve, that though *thou* be long in the firſt part of the verſe, it becomes ſhort when repeated in the ſecond, on account of the more forcible emphaſis belonging to the word *alo'ne*, which follows it—

———and thŏu alo'ne ſhalt hear.

In the third inſtance——

Pleas'd thou ſha'lt hear—in ſpite of them ſhălt hear———

Here the word, *ſhalt*, with the emphaſis, obtains alſo a long quantity. And though it is impoſſible to prolong the ſound of this word as it ends in a pure mute, yet in this, as in all ſimilar inſtances, the additional quantity is to be made out by a reſt of the voice, proportioned to the importance of the word. In this inſtance we may alſo obſerve that the word, *ſhalt*, repeated in the ſecond part of the line, is reduced again to a ſhort quantity—

In ſpite of them ſhălt hear.

In the fourth inſtance——

Pleas'd thŏu ſhălt hèar | tho' not behòld the fair——

the word, *hèar*, placed in oppoſition to the word, *behòld*, in the latter part of the line, obtains from the ſenſe the chief emphaſis, and a proportionate length; the words, *thou* and *ſhalt*, are again reduced to ſhort quantities, and the word *pleas'd* lends ſome of the time which it poſſeſſed there, to the more important word, *hear*.

From theſe inſtances, it is evident, that the quantity of our ſyllables is by no means fixed; but in this its fluctuating ſtate, it may be aſked, is it not extremely difficult to obſerve a due meaſurement of time? No doubt it is; and to be able to do it with exactneſs, requires both inſtruction and

and practice. In order to ſee the difficulty of it, let us take a comparative view of the ſtate of our quantity, with reſpect to that of the Romans. Among them the quantity of their ſyllables was either immutably fixed, whether the words were ſeparately pronounced, or connected in ſentences; or if any change were made, it was done by certain ſimple laws of arrangement, and this change was always pointed out by the arrangement itſelf. Thus, for inſtance, the law of poſition, as it is called, always rendered a ſyllable long, which otherwiſe was ſhort; that is, if a word, whoſe laſt ſyllable terminating in a conſonant was ſhort, preceded another word beginning with a conſonant, that laſt ſyllable of the former word, was, by ſuch its poſition, changed into a long one.

Here a doubt may be ſtarted, whether the Romans, in order to obſerve this law of poſition, really changed the ſound of thoſe ſyllables, and pronounced them differently in their long ſtate, from what they did in their ſhort. I am of opinion, that this never occaſioned any change in the pronunciation of their words; as the different quantities might eaſily be made out without it. In ſome caſes the law of poſition neceſſarily gave a longer time to the former ſyllable; for there are certain conſonants which are formed by ſuch diſſimilar poſitions of the organs of ſpeech, that after ſounding the one, it requires time to place the organs in the proper poſition to form the other; and this of courſe gives an additional time to the former. And when that is not the caſe, if a conſonant of a ſimilar nature may be pronounced in a more rapid time after another, then the reciter is obliged, by the law of poſition, to give the due length to the former ſyllable, by a proportional reſt of the voice. This law of poſi-

tion

tion then being almoſt the only one which occaſioned any change in the quantity of their ſyllables, and there being always ſo evident a mark when this change was to be made, we ſhould be apt to imagine that the obſervation of quantity among the Romans, was not a matter of any great difficulty. And yet we find it was conſidered far otherwiſe by them: it was by no means left to chance, or to be picked up in converſation; no, it was made one of the earlieſt branches of their education, and regularly taught by proper maſters. When children had been inſtructed in the power of the letters, and taught to ſpell, and pronounce words at ſight by the grammarian; the maſter of muſic was called in, to teach them the due and exact quantity of their ſyllables, as well as the proper intonation of their accents. Now, if ſo much pains were thought neceſſary among them, in a language, the quantity of whoſe ſyllables was either immutably fixed, or aſcertained by a few obvious rules; how much more neceſſary, muſt ſuch care be among us, where the quantity of ſyllables is perpetually changing with the ſenſe, and can never be aſcertained by any rules?

I ſhall now give a few more inſtances of the neceſſary connexion there is between meaning and quantity, and of their mutual aſſiſtance in pointing out each other.

——————————but follow me,
And I will bring thee where no ſhadow ſtays
Thy coming, and thy ſoft embraces, he
Whoſe image thou art, him thou ſhalt enjoy
Inſeparably thine, &c.

A celebrated critic has pronounced the fourth line of this paſſage to be no verſe at all, probably from not

not knowing how to read it; for if pronounced in this manner ——

Whoſe image thŏu àrt" him thoú ſhalt enjoy—

it ceaſes indeed to be a verſe, and at the ſame time deſtroys the meaning. But if pronounced with an emphaſis on the word, *thou*, in the firſt part of the line, and, *him*, in the ſecond, as thus——

Whoſe image thòu art" hìm thou ſhalt enjoy, &c.

the ſenſe is reſtored together with the meaſure. For the meaning of theſe words of the angel to Eve, is, 'Follow me, and I will bring thee, not 'to a ſhadow, ſuch as you ſee in the water, but 'to a ſubſtance; to him whoſe image thou art, 'as that in the watery gleam is thine. Him', 'as a ſubſtance you may enjoy; thi's, as a 'ſhadow, you cannot.'

This line affords another inſtance of the mutable nature of our quantity in the ſame word; for the firſt thòu being emphatic is long;

Whoſe image thòu art——

Whilſt the ſecond without emphaſis is ſhort,

——————hìm thŏu ſhalt enjoy.

In the following lines in the ſpeech of Death to Satan——.

Leſt with a whip of ſcorpions I purſue
Thy ling'ring, or with one ſtroke of this dart
Strange horror ſeize thee——

If the ſecond be pronounced thus——

Thy ling'ring, or with ŏne ſtròke of thĭs dàrt,

the verſe will be degraded into hobbling proſe. And though it may be imagined that the ſenſe is preſerved

preſerved in this way of reading, yet it will appear, upon examining, that part of the poet's meaning is loſt, as well as the imagery; to preſerve which, there muſt be a ſtrong emphaſis on the words ònе and thìs——as thus,

Thy ling'ring, or with ònе ſtroke of thì dart—

for the emphaſis on the word *one* marks the peculiar property of the dart of Death, which does its buſineſs at once, and needs no ſecond ſtroke: and that on the word *this*, preſents the dart to view, and the image of Death ſhaking it at Satan.

In the next inſtance we have two examples of this kind.

——————and perhaps thus far remov'd
Not mind us, not offending, ſatisfy'd
With what is puniſh'd.

Here let the ſecond line be pronounced thus,

Not mìnd ŭs, not offe'nding——

and the meaning will be equivocal; the word *not* beginning in this way the two members of the ſentence, the two phraſes will ſeem to point to the ſame perſon. The only way to mark the ſenſe clearly, is, by placing an emphaſis on the word ùs, and connecting it cloſely with the latter phraſe of the ſentence, by interjecting a ſemipauſe after the word *mind*, as thus——

Not mind' u's not offending—

that is, who offend us no longer.

——————ſatisfy'd
With whàt ĭs pu'niſh'd——

Here alſo the meaning becomes equivocal in this way of pronouncing the latter line; for it ſeems

to imply, ſatisfied with the thing that is puniſhed; but by laying a ſtrong emphaſis on the word *i's*,

With what i's puniſh'd——

the true ſenſe ſtarts out at once, which is, that he will be ſatisfied with the puniſhment already inflicted.

Here we have a proof of the cloſe connexion that ſubſiſts between emphaſis and quantity, and that a falſe uſe of the one, renders the other falſe too. For in the improper way of pronouncing theſe lines, *us* and *is* are both ſhort; but in the right way they are both long.

In reading the following line thus——

Which way I fly is hell, myſe'lf ăm he'll;

the thought is not perhaps changed by this manner of pronouncing it; but with how much more force is it conveyed by placing the ſtrongeſt emphaſis on the word *a'm*.

Which way I fly is hell, myſelf a'm hell.

Upon the propriety of which emphaſis, the following lines of Milton may ſerve as a comment;

—— ——horror and doubt diſtract
His troubled thoughts, and from the bottom ſtir
The *hell within him*; for within him hell
He brings, and round about him, nor from hell
One ſtep, no more than from himſelf can fly
By change of place.

Let the following line be thus repeated—

That glo'ry thĕn when thou no more wert good
Departed from thee——

and

and the ſenſe is obſcured; for the word *thĕn*, paſſed ſlightly over as a ſhort ſyllable, ſeems to have the meaning of *therefore*, or *conſequently*, for which it often ſtands; but the true meaning of it here is, *at that time*; and to mark this ſenſe, it is neceſſary to lay a ſtrong emphaſis on the word the'n, followed by a pauſe, as thus——

That glory the'n" whe'n thou no more wert good
Departed from thee——

That is, the glory which you boaſt, quitted you the very inſtant you ceaſed to be good. And here I ſhall obſerve by the way, that nothing has cauſed ſo much falſe reading, as words of this claſs: for, as many of them which are ſet down under the ſeveral heads of conjunctions, prepoſitions, and adverbs, often change their claſs, have different uſes and meanings; and as this diſtinction can only be pointed out by emphaſis; readers accuſtomed to conſider the ſame words always in the ſame light, and knowing that theſe ſmaller parts of ſpeech are hardly ever emphatic, are apt to paſs them by unnoticed, even when they become the moſt important words in the ſentence, by the meaning which they convey. Of this I could produce innumerable inſtances; but as it is not immediately to the point in queſtion, I ſhall content myſelf with one which will put the matter in a clear light. Attend to the following paſſage.

Such pleaſure took the ſerpent to behold
This flowery plat, the ſweet receſs of Eve.
Thŭs ea'rly! thŭs alo'ne.

Let the laſt line be repeated in this manner, and the latter, *thus*, be ſlightly paſſed over like the former, and they will both ſeem to have the ſame meaning;

meaning; whereas there is a wide difference in their uſe here. The firſt ſtands in the place of *ſo*, *thus* early, for *ſo* early. And that this cannot be the caſe with the ſecond, may be ſeen by putting the word *ſo*, to both, as——ſo early, *ſo alone*. What then does the latter thus mean? It means a great deal. It implies the cauſe of the delight that Satan took in ſeeing Eve *thus* alone; alone in a manner ſo unexpected, ſo unuſual, as this was the firſt time ſhe had ever quitted Adam. The importance of the ſenſe therefore conveyed by this word, demands a ſuitable force of emphaſis, as——

Thŭs early' th'us alone——

Alone in this manner, ſo conſonant to his wiſhes.

Having made it evident that emphaſis is the regulator of our quantity, I ſhall now ſhew in what manner it regulates alſo the tones, or notes of the voice in ſpeaking: Of which I ſhall give inſtances in the four lines already employed to illuſtrate that of quantity.

Pleas'd thou ſhalt *hear*, and learn the ſecret power——

Here the words *pleas'd* and *hear*, being equally emphatical, are equally elevated, whilſt the two intermediate, are pronounced in a lower note.

Pleas'd *thòu* ſhalt hear, and thou alone ſhalt hear———

Here the word, *thou*, being the chief emphatic one, has a ſuperior degree of elevation; the words, *pleas'd* and *hear*, abate proportionally of the elevation which they had when the moſt emphatic; and the word *ſhalt*, drops in proportion to its little conſequence.

Pleas'd

Pleas'd thou ſhal't hear, in ſpite of them ſhalt hear——

Here the word, *ſhalt*, obtaining the chief emphaſis, is diſtinguiſhed by the moſt remarkable change of voice. But this change is not, as in the former inſtances, to a higher, but to a lower note of the voice, as the ſentiment proceeds from an act of the mind which marks power and authority, and to which a more grave and firm tone is better ſuited.

Pleas'd thou ſhalt hear, tho' not behold the fair.

In this the word, *hear*, with a ſuperior emphaſis, obtains alſo a ſuperior elevation.

It is evident, in all theſe inſtances, that the change of emphaſis, not only produces a change of quantity, but of note alſo, in the different ſyllables in which it is placed. And in this fluctuating ſtate of both, it may be imagined much more difficult to obſerve their juſt proportions, than among the Romans, with whom they were fixed and aſcertained by mutable laws. But were we to give equal attention to the cultivation of the living ſpeech, it would be followed by equal ſucceſs.

Every one who ſpeaks Engliſh properly, naturally and of courſe gives the moſt remarkable notes, or changes of the voice, to the emphatic words; and to the others, according to the ſeveral degrees of ſubordination, in which they ſtand with reſpect to thoſe words, when he ſpeaks his ſentiments without art or premeditation. And theſe are the very notes which every one would of courſe uſe in reading or reciting, if he were not under the influence of falſe rules, and had not been taught to uſe in reading, certain tones and

notes

notes of the voice, which differ wholly from thoſe employed in ſpeaking; and which, being but few in number, and adapted to all ſentences alike, deſtroy that endleſs variety of notes, with which Nature has furniſhed us, to expreſs the endleſs variety of ſentiments, and emotions of the human mind. From this early taint of education, few ever get free during their lives; which is the reaſon that ſo few are found, whoſe reading or recitation can be endured. But they who have had the good fortune to have been originally taught to read well; or who, by dint of attention and practice, have overcome early bad habits, will never be at a loſs to know what kind of notes, or changes of the voice, they are to uſe in reciting; becauſe they have only to poſſeſs themſelves thoroughly with the ſentiments, and the notes as neceſſarily follow, as the ſound of the ſtrings of an inſtrument does the touch. The nature and kind of notes being found, there only remains to reduce them to ſuch a juſt proportion in reciting verſe, as ſhall produce melody; and this taſk is left wholly to the ear, which has received powers from the hand of Nature, perfectly adequate to the office. But the unfolding and right uſe of theſe powers, like all the nobler faculties of man, depend upon cultivation, and are loſt through neglect. We all know to what an amazing degree of nice diſtinction, a well informed and practiſed ear arrives in muſic; nor have we any reaſon to doubt, that its powers would be leſs accurate in the ſpeaking ſounds, were equal care taken in that reſpect, even though we had not the authority of the Greeks and Romans to prove their point. A cultivated ear, faſtidiouſly rejects all ſounds that are diſcordant;

and

and as its pleaſure increaſes in proportion to the richneſs of the melody, it is never ſatisfied but with the greateſt degree of it that the ſubject will admit. In this reſpect its powers are ſubordinate to thoſe of the underſtanding, which ſettles the general value; but that once adjuſted, the relative proportion of the notes to each other, is left wholly to the ear. In which ſhe has for guide the ſound belonging to the accented ſyllable of each emphatic word, which, like a key-note, ſerves as a ſtandard of meaſurement to the others.

The ſame reaſoning will hold good with regard to the juſt obſervation of quantity alſo; and that it is well founded I can confidently affirm, from the ſucceſs which has always attended my inſtructions given in that way, during a long courſe of years, to a variety of pupils of different ages, even to ſome far advanced in manhood.

Having laid open all the principles upon which the numbers of heroic verſe are founded; and ſhewn by what rules of compoſition, their three great properties of melody, harmony, and expreſſion, are to be attained; it will be now neceſſary to lay down rules for the proper recitation of ſuch verſes; as it is only by a ſuitable delivery, that the beauty of ſuch compoſition can be manifeſted. In the firſt place, all the words ſhould be pronounced exactly the ſame way as in proſe. The movement of the voice ſhould be from accent to accent, laying no ſtreſs on the intermediate ſyllables. There ſhould be the ſame obſervation of emphaſis, and the ſame change of notes on the emphatic ſyllables, as in proſe. The uſual fault of introducing ſing-ſong notes, or a ſpecies of chanting into poetical numbers, is diſagreeable to every ear, but that of the chanter himſelf.

Such

Such readers indeed ſeem generally in high raptures with their own muſic, for, according to the old obſervation, *haud cuiquam injucunda quæ cantat ipſe:* 'No man's tune is unpleaſing to himſelf.' But they ought to conſider, that they are doing great injuſtice to the poet's muſic, when they ſubſtitute their own in its room. The tune of the poet can then only be heard, when his verſes are recited with ſuch notes of the voice, as reſult naturally from the ſentiments; and a due proportion of time obſerved in feet and pauſes, the conſtituent parts of verſe.

The next great point to be attended to, is the ſtrict obſervation of the two muſical pauſes before deſcribed, the ceſural and final, which peculiarly belong to poetry. What relates to the final pauſe, has already been ſufficiently explained. But, with regard to the ceſural, whoſe ſeat is variable, and may be in all the different parts of the verſe, conſequently not ſo eaſily found, there requires more to be ſaid. In order to find the ſeat of the ceſura, we are to reflect, that there are ſome parts of ſpeech ſo neceſſarily connected in ſentences, that they will not admit of any ſeparation by the ſmalleſt pauſe of the voice. Between ſuch, therefore, the ceſura can never fall. Its uſual ſeat is, in that place of the line, where the voice can firſt reſt, after a word not ſo neceſſarily connected with the following one. I ſay, not ſo neceſſarily, becauſe the ceſura may find place where there would be no ſentential ſtop, after a word which leaves any idea for the mind to reſt on, though it may have a cloſe connexion with what follows. For inſtance,

Of Eve whoſe eye" darted contagious fire.

Now

Now in proſe, there could not properly be a comma after the word, *eye*, from its cloſe connexion with the following verb; but in verſe, remove the ceſural pauſe, and the metre is utterly deſtroyed.

Of Eve" whoſe eye darted contagious fire.

Of the ſame nature is another line of Milton's, relative to the ſame perſon;

And from about her" ſhot darts of deſire—

Pronounced in that manner with the pauſe in the middle of the line, it ceaſes to be verſe; but by placing the ceſura after the word, *ſhot*, as thus——

And from about her ſhot" dárts of deſire—

the metre is not only preſerved, but the expreſſion much enforced, by the unexpected trochee following the pauſe, which, as it were, ſhoots out the darts with uncommon force.

The following line of Mr. Pope's, read thus—

Ambítion firſt ſprung" from your bleſt abodes,

is no verſe, but hobbling proſe. Let the ceſura be placed after the word, *firſt*, as thus——

Ambítion firſt" ſprung from your bleſt abodes———

the metre is reſtored, and the important word, *firſt*, obtains its due degree of emphaſis, and is made more diſtinguiſhed by preceding this unuſual pauſe.

Of the ſame kind are two lines of Waller's, which I lately read, ſtopped in the following manner—

We've loſt in him arts, that not yet are found.
The Muſes ſtill love, their own native place.

By

By which pointing, the metre is deſtroyed, and the thought obſcured. They ſhould be thus divided:

We've loſt in him" arts that not yet are found.
The Muſes ſtill" love their own native place.

Unleſs a reader be much upon his guard, he will be apt to pauſe, however improperly, at thoſe ſeats of the ceſura, which have been ſet down as producing the fineſt melody, and therefore are moſt pleaſing to the ear. Thus in the following line—

Nor God alone" in the ſtill calm we find—

The ceſura, ſo placed, points to a different ſenſe from that which is contained in the ſubſequent line; for, in this way, it would imply, that we do not find God alone, in the ſtill calm—but ſomething elſe—whereas the true meaning of the couplet is, 'that we do not find God, in the ſtill calm only, but in the ſtorm and tempeſt;' and therefore the pauſe ſhould be thus made—

Nor God" alone in the ſtill calm we find,
He mounts the ſtorm" and walks upon the wind.

There would be great temptation in all the following lines, for the ſake of melody, to place the ceſura wrong.

The ſprites of fiery" termagants inflame—
Back to my native" moderation ſlide—
And place on good" ſecurity his gold—
Your own reſiſtleſs" eloquence employ—
Or croſs to plunder" provinces the main—

But ſuch unnatural disjunction of words, which have a neceſſary connection with each other, whatever pleaſure it might give the ear, muſt hurt the

the underſtanding; which ſurely, in rational beings, has the firſt right to be ſatisfied. Lines of this ſtructure do not in reality contain any perfect ceſura; whoſe place is ſupplied by two ſemipauſes, or demiceſuras. As thus—

'The ſprites' of fiery termagants' inflame.
Back' to my native moderation' ſlide.
And place' on good ſecurity' his gold.
Your own' reſiſtleſs eloquence' employ.
Or croſs' to plunder provinces' the main.

Of the ſame nature is the following line—

Nor virtue male" or female can we name—

and the laſt of this couplet—

'Thus God and Nature link'd the general frame,
And bade ſelf-love" and ſocial be the ſame.

In both which the demiceſuras ſhould be thus introduced—

Nor virtue' male or female' can we name—
And bade' ſelf-love and ſocial' be the ſame.

Great attention ought to be paid to the ſemipauſes, in lines where they are introduced together with a ceſura; both in order to render the ideas more diſtinct, and to improve the harmony. If in the laſt line of the following couplet, the ceſura only be marked, as thus——

So two conſiſtent motions act the ſoul,
And one regards itſelf" and one the whole—.

the two different motions which actuate the ſoul, are not diſtinctly pointed out; which can only be done by introducing the ſemipauſes, thus——

And one' regards itſelf" and one' the whole.

Having thus amply diſcuſſed all that relates to the numbers of our heroic poetry, I ſhall now enter

enter upon an examination of the ſeveral other kinds of metre. That which approaches the neareſt to the heroic, is compoſed of verſes containing four feet; or as it is commonly, though improperly ſaid, of eight ſyllables; ſince ſome contain more than eight, ſome leſs. It differs from the heroic by being ſhorter by one foot, and having little or no uſe of the ceſura; and alſo by being never uſed but with rhime. And this either in couplets, as thus——

The ſhepherds and the nymphs were ſeen
Pleading before the Cyprian Queen.
The council for the fair began,
Accuſing the falſe creature, man.

Or elſe in alternate rhimes, as thus——

While from our looks, fair nymph, you gueſs
The ſecret paſſions of our mind,
My heavy eyes, you ſay, confeſs
A heart to love and grief inclin'd.

In other reſpects this metre is the ſame as the heroic, has the ſame iambic movement, and admits a like variety of feet. That is, our writers have all indulged themſelves in the ſame latitude, in my opinion very improperly; as theſe irregularities are much to the prejudice of melody, which ought to be chiefly conſidered in theſe ſhorter kinds of verſe, ſince they will not admit of that harmony and expreſſion which are to be found in the longer meaſure, principally depending, as I have ſhewn, upon the uſe of the ceſura. There is one other material difference between this ſpecies of metre, and the heroic; that whereas in the latter, a line can never conſiſt of leſs than ten ſyllables, in this, one ſyllable is often dropped, and only ſeven remain. Of which,

numbers

numbers of inſtances are to be found in the Allegro of Milton.

Haſte thee | nymph | and bring | with thee
Jeſt | and youth | ful jol | lity,
Quips | and cranks | and wan | ton wiles,
Nods | and becks | and wrea | thed ſmiles;
Such | as hang | on He | be's cheek,
And love to live in dimple ſleek;
Sport | that wrinkled Care derides,
And Laughter holding both his ſides.
Come | and trip | it as | you go,
On the light" fantaſtic toe.

This liberty of dropping a ſyllable is always prejudicial to the melody of the verſe, and ſhould never be allowed but for the ſake of expreſſion; that is, when a monoſyllable may contain ſo important an idea, as to claim a right of occupying the ſpace of an entire foot, making up the time by a pauſe after it, and ſo conſtituting what is called a ſyllabic foot. Thus in the following inſtances——

Sport | that wrinkled Care derides——
Mirth | admit me of thy crew——
Sinks | my ſoul with gloomy pain?
See! | ſhe ſmiles, 'tis joy again.
Swells | a paſſion in my breaſt?
Hark! | ſhe ſpeaks, and all is reſt.

The monoſyllables beginning theſe lines, may, with a pauſe after them, well ſupply the place of an entire foot. But in theſe——

While | the cock with lively din——
From | the ſide of ſome hoar hill———

The two unimportant words, *While* and *From*, will not admit of any pauſe after them, and therefore

erefore the metre is defective. And indeed all es of that ſtructure, where this rule is not obſerved, are perfectly proſaic, and would not be taken for verſe, but on account of the rhime. Such as—

With two ſiſter Graces more——
Or the twiſted eglantine——
From the ſide of ſome hoar hill——
Right againſt the eaſtern gate——
And the milk-maid ſingeth blithe—
On a ſun-ſhine holiday.

This kind of metre admits of nine ſyllables, with double rhimes; as —

With wanton heed, and giddy cunning,
The melting voice thro' mazes running.

And ſometimes of ten, by the admiſſion of the amphibrach; as—

To many a youth, and many a maid——
On every hill, in every grove——

There have been ſome poems attempted in verſes of four feet in the trochaic meaſure; but as thoſe require double rhimes, which are much more hard to be found than ſingle, the metre is continually changing to the mixed iambic, and the inſtances of the purely trochaic meaſure are very rare.

The two remaining kinds of metre, are, the amphibrachic, and anapæſtic; which, from the nature of the feet that compoſe them, are certainly fitted for very different purpoſes. The amphibrach, having the accent on the middle between two ſhort ſyllables, moves on in a cantering pace, well ſuited to ſpritely and comic ſubjects. As

Since

Since con'ju | gal paſſion
Is com'e in | to faſh'ion,
And mar'riage | ſo bleſt' on | the thróne is,
Sir Truſ'ty | ſhall bé my Adónis.

The anapæſt having the accent on the laſt, after two ſhort ſyllables, is at once a rapid and impetuous foot, ſuited to the more violent emotions of the mind. As—

In my ráge | ſhall be ſeén
The reven'ge | of a Queén.

Yet from the very nature of theſe feet, however differently conſtituted they may appear for different purpoſes, our poets have never adhered to the one or the other of theſe metres, in any of their poems; but have made an incongruous jumble of the two, like that monſter tragi-comedy, which ſo long diſgraced the taſte of the nation. Of this mixt ſpecies of metre, which has yet obtained no name among us, take the following ſpecimen.

If e'ér in | thy ſíght I | found fávour | Apol'lo,
Defend' me | from áll the | diſas'ters | that fol'-
low;
From the knáves | and the foóls | and the fop's |
of the time,
From the drud' | ges in próſe | and the tri | flers
in rhĭme.

This ſpecies of verſe ſhould always conſiſt of four entire feet containing three ſyllables each. To preſerve the juſt movement in the amphibrachic, the lines ſhould always end with double rhimes; in the anapæſtic, with ſingle. But in this, as indeed in every other kind of numbers, our writers have indulged themſelves in ſuch liberties, as are utterly incompatible with the laws of melody

melody and harmony. To give ſome inſtances of this, in one of our moſt accurate verſifiers, Dr. Swift.

Onc'e | on a tĭme | *as óld ſtó* | ries rehears'e,
A frĭar | wou'd neéds ſhew | his tal'ent | in Lat'in,
But was ſŏre | ly put to't | in the midſt | of a vers'e,
Becaŭſe he | *could find* | no word' to | come pat' in.

In the firſt line, we find at the beginning a foot of one ſyllable only, ſo that there are two wanting. The third foot, *as old ſto*, cannot be admitted among any of the poetic kind, none of which ever exceed four times, and this containing three ſyllables, two of which are long, has five. And the fourth line, wants a ſyllable.

The metre might be reſtored thus:

It was once on a time as *the* ſtories rehearſe,
A friar would needs ſhew his talent in Latin,
But was ſorely put to't in the midſt of a verſe,
Becauſe he could find *not* a word to come pat in.

Beſide omitting ſyllables, nothing is more common than the introducing of ſuch feet as I gave an inſtance of juſt now, which ought never to be admitted into poetic metre. Such as—

As he ſi | lently wand | er'd to ſooth | hĭs sōft pāin—
Thou art pen | ſive my friend | ſaid the chear | fŭl ōld hīnd——

Sometimes a foot is introduced which has no accent at all, and then the metre is deſtroyed, unleſs we commit a fault by falſe reading. As—

This

This put me | the friar | ĭntŏ ăn | amazement.

The line thus read is abſolute proſe; and to give it the movement of verſe it will be neceſſary to lay an accent upon the laſt ſyllable of *into*, as thus——

Thus put' me | the friar | intó an | amáze-ment——

which is abſurd.

If in this mixed ſpecies of metre any ſort of regularity were obſerved; if in the ſtanza, for inſtance, the lines were alternately anapæſtic and amphibrachic; and in the regularly rhimed verſes the couplets were ſo, which is the caſe in the inſtances above quoted, the ear would know what to expect, and might receive ſome pleaſure from the obſervation of order. But though the writers often ſet out in this manner, they ſoon fall into the utmoſt irregularity, uſing the anapæſtic, or amphibrachic movement, juſt as it may happen to ſuit their convenience, or beſt agree with the rhimes which may occur; and thus make ſuch a diſcordant jumble of metres, as no ear, at all ſenſible to the muſic of numbers, could endure.

But of all the different ſpecies of poems among us, thoſe which are called odes, ſeem in general to ſhew moſt the poverty of our writers, and want of ſkill in the decorum of numbers. For the verſification in theſe is uſually that of the heroic kind, only apportioned out in lines of different length, ſome conſiſting of five, ſome of four, ſome of three, and ſome of ſix feet; but all having the ſame movement as the heroic, and the chief diverſity to be perceived in them, ariſes from the different diſpoſition of the rhimes. And in this courſe they have perſiſted, notwithſtanding

the example of the ancients, who, in their lyric poetry, had invented different kinds of metre, made up of such feet as were peculiarly suited to the nature of the subject. And what is still more extraordinary, notwithstanding they had in their own language, the model of an ode before them, in which the advantage to be made from using a variety of metre, consonantly to the laws of decorum, is amply displayed. I mean Dryden's celebrated ode on St. Cecilia's day. To examine all the beauties of which, would take up too much time; I shall therefore only make a few observations upon some of the most remarkable passages. In the narrative parts, he has very properly used the mixed iambic of our heroic verse, finely diversified to the ear in point of harmony, and to the understanding in point of expression. But when he comes to the descriptive part, or what may be called the painting of poetic numbers, he then changes to that species of metre which is peculiarly adapted to his subject; whether it be of a nature to excite gay and lively, or gloomy and violent emotions. Thus in his description of Bacchus, the trochaic movement chiefly prevails,

Bac'chus | ev'er | fáir and | young,
Drink'ing | joy's did | first' or | dain.
Bac'chus' | bless'ings | ar'e a | treas'ure.
Drink'ing | is' the | sóldier's | pleas'ure.
Rich' the | treas'ure!
Sweét the | pleas'ure!
Sweét is | pleas'ure | af'ter | pain.

When he describes Alexander's imagination as heated almost to a pitch of phrenzy, he then changes to the most powerful unmixed iambics.

The mas' | ter saw' | the mad' | ness rise,
His glow' | ing cheék | his ar' | dent ey'es,

And

And whíle | he heav'en | and earth' | defied,
Cháng'd | his hand' | and check'd' | his príde.

In this laſt line we may obſerve how much the expreſſion is enforced by a ſmall alteration in the metre. The three preceding lines all conſiſt of forcible and puſhing iambics; the laſt commences with a ſyllabic foot, which ſtops you unexpectedly, and prepares you for the enſuing change in the numbers; which being intended to excite melancholy, have a more ſlow and ſpondaic movement, the accents of the iambics lying chiefly upon vowels, or ſemivowels.

He chóſe | a móurn | ful múſe
Soft pit' | y to infuſe.
He ſung' | Darí | us gréat | and good'
By toó | ſevére | a fáte
Fállen fállen | fállen fállen
Fallen | from his hígh | eſtate
And wel' | tering in | his blood';
Deſer' | ted at | his ut' | moſt neéd
By thoſe | his fór | mer boún | ty fed';
On thĕ | bāre eārth | expōs'd | he līes
With not' | a friend' | to clōſe | his eȳes.
With dōwn | cāſt loōks | the jōy | leſs vic' | tor fat'e,
Revōl | ving in | his āl | ter'd ſōul
The vā | rious tūrns | of chan'ce belów,
And now' | and then' | a sīgh | he ſtōle,
And tēars | began | to flów.

From pity the tranſition to love was eaſy;

'Twas but a kindred ſound to move,
For pity melts the mind to love.

To produce this effect, the poet changes his numbers to the more gentle and pleaſing trochaic movement.

Sóftly | ſweét in | Ly'dian | meas'ures,
Soón he | ſoóth'd his | ſoul to | pleas'ures.
Wár he | ſung' is | toíl and | troub'le,
Hon'our | but' an | emp'ty bub'ble;
Nev'er end'ing | ſtill' be | gin'ning,
Fíghting | ſtill' and | ſtill' deſ | troy'ing;
If' the | world' be | worth' thy | win'ning,
Think', O | think' it | worth' en | joy'ing.
Lov'ely | Thá's | ſit's be | ſíde thee,
Táke the | good' the | gods pro | víde thee.

Here the king is repreſented as ſinking under the delicious ſenſations, which love and wine had occaſioned, and his whole ſoul at length wrapped in the pleaſing delirium. To rouſe him from this ſtate, and awaken the more violent paſſions, the mighty maſter once more changes his numbers to the puſhing iambic, and impetuous anapæſt.

Now ſtríke | the gól | den ly're | again'.
A loú | der yet' | and yet' | a loú | der ſtrain'.
Break | his bands' | of ſleép | aſun'der,
And roúze | him like | a rat'tling péal | of thun'der.
Hark'! hark | the hor' | rid ſoúnd
Has raís'd | up his head',
As awák'd | from the dead',
And amáz'd | he ſtáre | aroúnd.
Reveng'e | reveng'e | Timó | theus cries!
See the fú | ries aríſe!
See the ſnákes | that they réar,
How they hiſs' | in their haír,
And the ſpár | kles that flaſh' | from their ey'es!

To point out all the beauties ariſing from the admirable compoſition of this ode, with regard to its numbers alone, would require a volume. The inſtances

inſtances I have produced, are ſufficient to ſhew what advantage our lyric poetry might receive, if our writers would follow the example of Dryden, in obſerving the decorum of numbers, and varying their metre ſuitably to their ſubject. And yet, I do not know that any attempt of that kind has been made, except by Mr. Pope; who has profeſſedly entered the liſts with Dryden, in an ode compoſed on the ſame ſubject; and in which, he has only expoſed his own want of ſkill in the general principles of numbers, and his great inferiority to Dryden in that reſpect. His chief object ſeems to be, to emulate Dryden at leaſt in the variety of his metre; but then he varies only for the ſake of varying, and does not ſeem to know how to adapt theſe changes to his ſubject. Where he means to excite images of terrour, his metre has quite the air of burleſque.

Sad Orpheus ſought his conſort loſt;
Th' inexorable gates were barr'd,
And nought was ſeen, and nought was heard
Around the dreary coaſt,
But dreadful gleams,
Diſmal ſcreams,
Fires that glow,
Shrieks of woe,
Sullen moans,
Hollow groans,
And cries of tortur'd ghoſts.

This is the very kind of metre which Arbuthnot judiciouſly choſe for his Lilliputian ode to Gulliver.

In amaze,
Loſt I gaze!
Can my eyes
Reach thy ſize?

On

On thy hand
Let me ſtand, &c.

When he ſpeaks of the effect which the muſic of Orpheus had on the infernal deities, he falls into the metre uſed in the melancholy ditties of the old Engliſh ballads.

He ſung, and hell conſented
To hear the poet's prayer;
Stern Proſerpine relented,
And gave him back the fair.

And to point out the exultation of muſic, upon this extraordinary triumph over death and over hell, he falls into the moſt comic movement that can be uſed, the amphibrachic.

Thus ſong could prevail
O'er death and o'er hell,
A con'queſt | how hárd and | how glórious!
Tho' fáte had | faſt boúnd her
With Styx' nine | times roúnd her,
Yet múſic | and lov'e were | victórious.

In deſcribing the deep melancholy, and gloomy deſpair of Orpheus, upon his ſecond loſs of Eurydice, partly by his double rhimes, and partly by his Lilliputian lines, he turns the whole into burleſque:

Now under hanging mountains,
Beſide the fall of fountains,
Or where Hebrus wanders,
Rolling in mæanders,
All alone,
Unheard, unknown
He makes his moan
And calls her ghoſt
For ever, ever, ever loſt.

This

This is exactly of a piece with a lamentable love-ditty of an Iriſh bard——

When in the meadows that are green
I am ſeen
With my eyes ſo red,
All alone
I make my moan
Crying ohone,
Like a ſtone that's dead.

In deſcribing the death of Orpheus—

Ah ſee he dies!
Yet even in death, Eurydice he ſung,
Eurydice ſtill trembled on his tongue;
Eurydice the woods,
Eurydice the floods,
Eurydice the rocks, and hollow mountains rung.

He ſeems reſolved to outdo Virgil in making five repetitions of the name of Eurydice, inſtead of three. Indeed, in the whole of the ode, he does not ſeem to have hit upon any one paſſage than can be called good. Where he has moſt laboured, and where, by ſuperficial readers, he might be thought to have ſucceeded beſt, the expreſſion is puerile, and founded upon a falſe principle of his own, laid down in his Eſſay on Criticiſm——

The ſound muſt ſeem an *echo* to the ſenſe—

which differs from the true rule, laid down by Lord Roſcommon——

The ſound ſhould be a *comment* on the ſenſe—

For the expreſſion in numbers ariſing from the former, is to the latter, what punning is to true wit.

It may ſeem ſtrange to accuſe a writer, who is generally allowed to excel all others in verſification,

fication, of a want of knowledge in poetic numbers; but the truth is, he turned his thoughts only to one part of numbers, and that was ſimple melody; to the neglect of harmony and expreſſion. And this was the ſureſt way to obtain general vogue; becauſe the charms of the one could be perceived by all readers; the beauties of the others, only by a few. And till the art of juſt recitation ſhall become general, this muſt ever be the caſe, according to Mr. Pope's own obſervation,

That moſt by numbers judge a poet's ſong,
And ſmooth or rough, with them, is right or wrong.

Nothing has contributed ſo much to the various irregularities of our metre, and the neglect of all the nobler powers of verſification, as the uſe of that poor Gothic ornament, rhime; which, placed at the end of our verſes, like a rudder to a ſhip, regulates all the motions of the whole poetical machine.

THE END.